

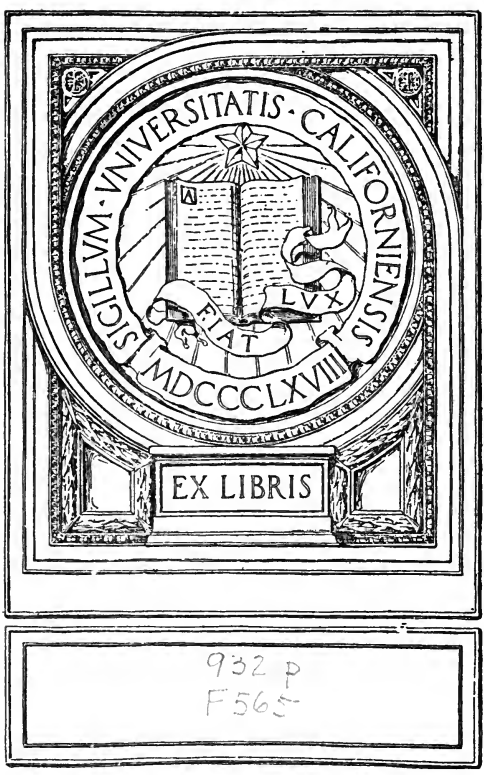
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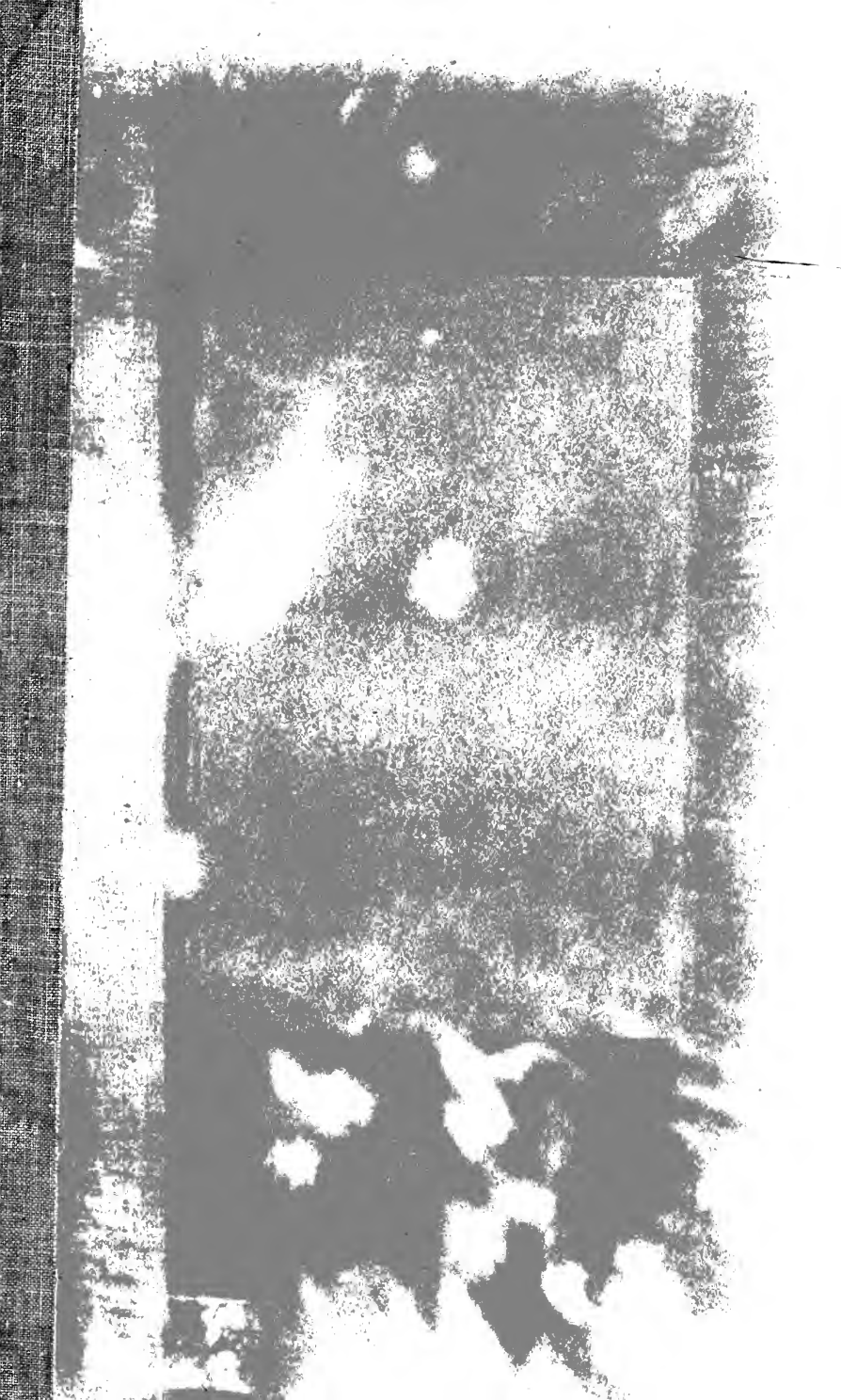


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*habeat speciem in  
structura*

*5 vols in 1,*





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# SHAKSPERE'S PLAYS :

THE SEPARATE EDITIONS OF, WITH THE ALTERATIONS  
DONE BY VARIOUS HANDS ;

BY

H. T. HALL,

*Author of "Shaksperean Fly Leaves," "The May Queen,"  
"The Dramatic Album," &c., &c.*

*SECOND EDITION.*

CAMBRIDGE :

H. W. WALLIS, BOOKSELLER, SIDNEY STREET.

1880.

PRICE ONE SHILLING AND SIXPENCE.



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10-21-93



## TO THE READER.

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**I**N preparing a new and enlarged edition of this brief chronicle of the various revised, altered, and so-called improved versions of the Plays of William Shakspeare, the author does not expect to meet with general accord; yet he trusts that the admirers of the foremost poet of the world will not take umbrage at his effort, "for never anything can be amiss, when simpïeness and duty tender it." He has sought by close attention, "correction and instruction," to make the pamphlet reliable; and, with all due "reason and respect," he hopes that his labour of love will not turn out to be "Love's Labour Lost."

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## INTRODUCTION.

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THE immense popularity of the works of Shakspeare is most clearly shown by the very great number of editions which have been brought out, numbering not less than 542 in his native language, and also by the multitudinous editions of his Plays which have been separately published. The universality of knowledge contained in the dramas of Shakspeare—their thorough development of humanity, possessing as they do more actual wisdom than the whole body of English learning—have won for them the highest appreciation and general acceptance. Not only in the country of his birth, but throughout Europe—even in the far East and the cold North—have the Plays of Shakspeare found readers and translators. In England his praises are on all men's tongues who are in any way acquainted with English literature; and through the medium of dramatic representations they have become "as familiar as household words" amongst the play-going public. Yet despite this great popularity, but little is known relative to the manner in which the Shakspearean drama has served the purposes of other dramatists, who in their "profound conceit" have thought they could improve, adorn and beautify the

works of our many-sided master. Little is known how his works have been cut, trimmed and manipulated by various dramatic writers and actors. The general public in the past century and even in the present one, have not unfrequently "taken these tenders for true pay which are not sterling," and applauded lines and scenes which were never written by Shakspeare. His plots have been altered and his language has been fashioned afresh by each reviser and improver of his works, so that they have lost their force, brilliancy and characterisation. He has had "sick interpreters," whose bad doings have been "cried up for his best art," and these "continual plodders" have "won authority from other's books." The "justness of each act" has often been destroyed by being "patched with cloth of any colour," which these "daws," who "have been at a great feast of languages and stolen the scraps," have sought to tack on. His "greatness subjected to the breath of every fool," who, "crammed with arrogancy, spleen and pride," have sought to "carry his honours ever," and "in defect of judgment" ripened "in the sunshine of his favour," and in the "shadow of such greatness." In some instances our bard has had to incur public odium for work not his own, and thus "the greatest are mis-thought for things that others do." "The world's large tongue" has now found utterance on his behalf, and these "thieves of occasion," who have drawn out the "thread of their verbosity" much "finer than the staple of their argument," "now stand upon slippery ground," and are fast falling into the waters of that lake which is known by the name of Oblivion.

Some of the alterations which have been made are of the strangest character, and none more so than those made by Davenant and Dryden. The circle for whom

they sought to “gild refined gold and to paint the lily,” indulged in lewdness and profanity, and there cannot be any question that the Court of the latest Stuarts was marked by conduct of a libidinous nature. The alterations made by succeeding dramatists and actors have in no way added to the worth of Shakspeare, but, on the other hand, have demonstrated the inability of those who made the alterations to comprehend the greatness of Shakspeare, who seems to grow ever more in wisdom and truth as we ourselves in wisdom grow. The wonderful vitality of the works of Shakspeare is evidenced in the fact, that though so frequently weighted with the dross of others, they still keep the stage and are more than ever read. So great is the influence of his works, that in the past and in the present, he has been—

“ the charmer of each age,  
Whose thoughts so subtly with our growth have grown,  
We are not conscious they are not our own.”

Each succeeding year adds to the number of students and readers of the works of the “sweet swan of Avon;” and this considerable increase in the number of students and readers of Shakspeare’s works during the last hundred years has been productive of several advantages: it has led to a full and searching inquiry into the text of Shakspeare, by a close comparison between the early folio and quarto editions of his works, and the result of this enquiry has been the gradual disuse of most of the so-called improvements and alterations of his plays, and the diffusion of a more extended knowledge of his original text, and of the art and manner he has displayed in the construction of his dramas; at the same time, it has also enforced a greater necessity on the part of theatrical managers to adhere more closely to the original text when seeking to represent

the poet's works. But three of the alterations may now be said to keep the stage : Richard III. by Colley Cibber, King Lear by Nahum Tate, and Katharine and Petruchio by David Garrick ; and these three versions are in all probability about the worst that were ever made. Most of the versions which have been produced in the last twenty-five years on the English stage keep very close to the text of Shakspeare, more particularly those of Phelps, C. Kean, Calvert and Irving ; the first named having edited an excellent edition of the works of Shakspeare, which displays true scholarship, combined with a reverent love for the great master's productions. The other acting editions are chiefly remarkable for their sins of omission and transposition, than for any other offence against the true text. The purport of the following pages, is to show the number and nature of the alterations that have been effected, and also to give the number of editions of the separate plays that have been printed and published.



## COMEDIES.

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THE TEMPEST, 45 *Editions*. In 1667, this play was altered by John Dryden and Sir W. Davenant, and produced at the Lincoln's Inn Fields Theatre, on November 7th. Of this alteration eleven editions were published: eight in quarto and three in 12mo. This joint alteration embraced omissions and additions, most of the latter being weak and in extreme bad taste. In this version, the authors have introduced Hippolito, a man who has never seen a woman, and Sycorax, a sister-monster to Caliban; they have also given Prospero another daughter, called Dorinda, and the quaint and delicate Ariel was provided with a female companion called Milcha. Trinculo is converted into the boatswain, and speaks a good deal of the language which belongs of right to Stephano; and two fresh sailors, Ventoso and Mustacho, are added to the dramatic personæ. In the 4th act Hippolito is wounded, and Ariel says of him—

“ His soul stood almost at life's door, all bare  
And naked, shivering like boys upon a river's  
Bank, and loth to tempt the cold air, but I took  
Her, and stopp'd her in.”

Dorinda asks, “ What is the soul ? ”

*Hippo.* “ A small blue thing that runs about within us.

*Dor.* Then I have seen it in a frosty morning run  
Smoaking from my mouth.”

This is the kind of balderdash that has been thrust into Shakspeare's play, and was looked upon and valued by its authors as an improvement upon the elder bard. In 1673, it was altered by Shadwell and converted into an opera, with a choice selection of new scenes and new machinery. It was produced at Dorset Garden Theatre with great success, the treasury of the theatre realising a large sum by its production.\* In 1674, *The Mock Tempest, or the Enchanted Castle*, a farce in five acts, by Duffet,† was produced. The great success of Shadwell's version at the other theatre was the cause of this farce or burlesque being brought out at the Theatre Royal. There is not much in this piece, but the song of Ariel, "Where the bee sucks, there suck I," is very happily imitated—

"Where good ale is, there suck I,  
In a cobbler's stall I lie,  
While the watch are passing by;  
Then about the streets I fly,  
After cullies merrily:  
And I merrily, merrily take up my clo'se,  
Under the watch and the constable's nose."

In 1756, David Garrick altered it to an opera; the

\* Great attention to show and scenic effect seems to have been prevalent at this time, for Dryden, in one of his prologues spoken at the opening of the new Theatre Royal, on March 24th, 1674, thus alludes to it:—

"Twere folly now a stately pile to raise,  
To build a playhouse while you throw down plays,  
While scenes, machines and empty operas reign,  
And for the pencil, you the pen disdain."

† This author wrote two other burlesques: "*The Empress of Morocco*" and "*Psyche Debauched*," both of which were produced at the Theatre Royal. That the public taste for this class of entertainment did not long continue, is evidenced by some verses written soon after the production of these pieces:—

"The dullest scribblers some admirers found,  
And *The Mock Tempest* was a while renown'd;  
But this low stuff the town at last despis'd,  
And scorn'd the folly that they once had priz'd."



music being by Mr. Smith. Prospero in this version is made to sing, and some of the other parts are borrowed from Dryden. There is a lot of arrant nonsense sung in the opera, and none more so than that sung by Ariel, from Dryden's *Tyrannic Love* :

“Merry, merry, merry, we sail from the east,  
Half tippled at a rainbow feast.”

In 1776 it was altered by R. B. Sheridan ; the songs with music by T. Linley, jun. Two editions of this version appeared. In 1780 it was altered and produced as “*The Shipwreck*,” at the Patagonian Theatre. In 1789, J. P. Kemble altered it from the Dryden and Davenant version. Kemble restored a good deal of Shakspeare, though he retained most of Dryden's unnatural additions. This renovated version was produced at Drury Lane Theatre, on October 13th, 1789, and acted about fifteen times. In Act 1 of this version Ferdinand does not appear, and it concludes in the same manner as the Dryden version, with a scene between Miranda and Dorinda. Act 2 opens with a dull song by Ariel, then the wreck of the ship, which sinks ; Trinculo swims ashore ; the scene between Alonzo and others is omitted. Caliban, Stephano and Trinculo appear as in Shakspeare's play ; then follows a long selection from Dryden, and the act terminates with a scene between Miranda and Ferdinand from the first act of the original play. Act 3 opens with the first meeting of Miranda and Ferdinand from Shakspeare ; then follows Caliban, Stephano and Trinculo as in Shakspeare : Prospero, as per Dryden, allows Miranda to see Ferdinand, and when she is left alone she sings a song ; Ferdinand enters with a log. This part is from Shakspeare ; they then sing a duet and the scene is con-

cluded from Dryden. The banquet scene is made very short and the act concludes with a duet and chorus of furies. Act 4 begins with Shakspeare, and the rest part thereof is derived from Dryden. Act 5 is mainly composed of Dryden; Prospero's abjuration of his magical power, as written by Shakspeare, is omitted, excepting some three or four lines; then five weak lines by Kemble introduce the masque of Neptune and Amphitrite, and Ariel and the spirits conclude the play with "Where the bee sucks," &c. Miss Farren personated the character of Dorinda, Mrs. Goodall that of Hippolito, and Mrs. Crouch, Miranda. Three editions of this alteration were published: one in 1789, 1806 and 1807. In 1815, Kemble made still further alterations in this comedy, by omitting more of Dryden and restoring more of Shakspeare. Neither of these alterations add to the credit of Kemble, either as an actor or Shakspearean scholar, for he must still be classed with those who have won disgrace for themselves by mutilating the text of Shakspeare. In 1821, this play was again converted into an opera, and produced at Covent Garden Theatre on May 15th. This mutilation is one among the worst ever perpetrated by our English play-vampers, who, secure in their own puny powers, fail not to introduce a farrago of unmeaning nonsense into the works of the great poet. Mr. Macready was the Prospero of the opera; Miss Stephens, Dorinda; Miss Hallande, Miranda; Miss Foote, Ariel; Mr. Emery, Caliban; Mr. W. Farren, Stephano; Trinculo, Blanchard; Alonso, Egerton; Ferdinand, Abbott; and Hippolito, Duruset. The additional songs and dialogue were added by Reynolds. On May 28th, 1824, Shakspeare's *Tempest*, after a lapse of fifteen years, was revived for one night. This, however, was not Shakspeare's play, but an excised version

of Dryden and Davenant, for two or three of their characters were retained. It was played for the benefit of Madame Vestris, and it was cast as follows:— Prospero, Mr. Macready; Ferdinand, Mr. S. Penley; Caliban, Browne; Stephano, Dowton; Trinculo, Gattie; Alonso, Archer; Hippolito, Miss S. Booth; Miranda, Miss Povey; Dorinda, Miss Stephens; Ariel, first time, Madame Vestris. Two editions of the *Tempest* have been published in Phonetic spelling: one in 1849 and one in 1864.

THE TWO GENTLEMEN OF VERONA, 13 *Editions*. In 1763, this Comedy, with alterations and additions by Benjamin Victor, was produced at Drury Lane. The alterations chiefly consist of the transpositions of scenes, the combining of one act with another, the omission of many speeches, the curtailment of others, and the introduction of speeches written by Victor himself; such speeches, instead of adding to the strength of the comedy or to the improvement of its acting, very materially detract from its general merits, and serve only to produce much confusion and absurdity. Two fresh scenes were added to the fifth act by Victor for the purpose of introducing Speed and Lance, and they are entirely unmeaning and unnecessary. Victor has also added the following lines as a tag, which are spoken by Proteus:—

“ Thanks, generous Valentine:—and I myself  
Will be the trumpet of my Julia’s worth,  
Her stedfast faith, her still enduring love,  
And of my own misdoings—Pardon me,  
Ye who have ever known what ’tis to err!  
And be this truth by all the world confess’d,  
That lovers must be faithful to be bless’d.”

In 1790, this comedy was revived at Covent Garden

Theatre, with the addition of songs, duetts, glees and choruses selected from the entire works of Shakspeare. In 1808, this comedy was altered by J. P. Kemble, whose alterations are chiefly based upon Victor's version. The additions made by Kemble are in very bad taste, for he has adopted some of Victor's worst alterations, at the same time accepting the consolidation of the first and fourth scenes in the second act of the original play. The poverty of thought and language which marks the additions, when compared with the comedy originally written, serves to prove that Kemble was less familiar with the play of Shakspeare than he was with the mangled abortion of Victor's. In 1821, Reynolds degraded this comedy into an opera, which was produced at Covent Garden Theatre, on November 29th. This version was never printed, but it was said that the speeches were so clipt, altered, transposed and added to, that the strength and sweetness of Shakspeare's language was completely marred. The characterisation of the comedy was also in a great measure destroyed, and the whole production was executed in the worst taste. What Dryden said of D'Urfey is equally applicable to Reynolds,—“let him alone, he will do something worse presently.”

THE MERRY WIVES OF WINDSOR, 37 *Editions.*  
 This is one of the most mirthful comedies that Shakspeare ever wrote. Its action is not only rapid but it is extremely varied. Its characters are so broadly marked that they cannot well fail to please; yet in conjunction with many other examples of the Shakspearean drama, it has undergone much altering and adapting at the hands of the self-installed improvers of the bard's text. In 1702, John Dennis tried his cunning hand in seeking

to destroy the great master's work, by adapting this comedy and making it his own. His piece was called "The Comical Gallant, or the Amours of Sir John Falstaff." In this alteration Dennis has retained about one-half of Shakspeare's play, and he has also changed the language of the scenes which he has retained. This manipulation of the words of the poet by Dennis proves his incapacity as a Shakspearean critic, and shows how valueless must be any opinion which he has put forth on the merits of Shakspeare. The whole conduct of the comedy is changed and Dennis has added one new character,—the host of the Bull, a brother of Mrs. Ford; Mrs. Dorothy Tearsheet is substituted for Mrs. Quickly, and Fenton and Anne Page are much enlarged. The following syllabus of Dennis's comedy will show the changes :—

Act 1st begins with Fenton and the Host of the Garter—then comes a scene between Fenton and Anne Page—Shallow, Slender and Sir Hugh enter—Falstaff discharges Pistol and Nym—Mrs. Page and Mrs. Ford compare the letters—the act concludes with a poor scene between Page and Ford.

Act 2. Mrs. Dorothy comes to Falstaff with a message from Mrs. Ford and Mrs. Page—Ford visits Falstaff as Broom. This scene is materially altered. Dr. Caius and Sir Hugh quarrel, and are reconciled.

Act 3. The scene lies at the Bull Inn—Falstaff and Mrs. Ford meet by appointment—Mrs. Page enters, disguised as Captain Dingboy—she pretends to have an intrigue with Mrs. Ford and frightens Falstaff by discharging a pistol at him—on the approach of Ford, Falstaff is carried off in a buck basket—Mrs. Page beats Ford—her peruke falls off and she is discovered.

Act 4. Falstaff and Ford, as Broom, have a second

meeting—the Host of the Bull tells Ford that Falstaff and Mrs. Ford are to meet at Herne's Oak—Anne Page has a scene with Fenton and another with Slender—the latter is chiefly from Shakspeare's first act.

Act 5. Mrs. Ford says her husband is gone to London—Falstaff enters to Mrs. Ford, and Mrs. Page, as Herne the Hunter—a terrible symphony is heard—Falstaff secretes himself in a tuft of trees—the pretended fairies bring in Ford, dressed as Falstaff—they sing a song and beat Ford to a stockfish—Falstaff escapes unhurt—Ford is cured of his jealousy—Slender and Dr. Caius enter, both of them in women's clothes and masked—Fenton and Anne Page enter, unmasked—Slender and Dr. Caius fight, for the Host of the Garter, disguised as a parson, has married Dr. Caius to Slender.

In 1797, J. P. Kemble altered this comedy, and a second edition of his alteration was published in 1804. In 1824, this comedy was converted into an opera by Reynolds, and produced at Drury Lane Theatre on June 1st. The alterations and additions made in this version were wretchedly conceived and equally as badly executed, yet the opera ran for thirty-two nights. The manner in which the songs were introduced by Reynolds one example will suffice. In the scene, after the duel between Sir Hugh and Dr. Caius had terminated, and the characters had withdrawn, Fenton enters and says, "How I love this spot, where dear Anne Page so often has met me and confessed her love!—Ha! I think the sky is overcast,—the wind too blows like an approaching storm; well—let it blow on—I am prepared to brave its fury," and he then sings "Blow, blow, thou winter's wind."

TWELFTH NIGHT, 20 *Editions*. In 1663, this Comedy

was altered and produced at the Theatre, Lincoln's Inn Fields, the character of Viola being omitted in the representation. The omission of Viola must have materially detracted from the interest of the comedy, for the involution and perplexity of its plot is much added to through Viola's assumption of male attire. The fulness of love, though tinged with melancholy, which marks the Duke's character, could have had no development without the presence of Viola, whose love is filled with sweet and tender emotion, and distinguished by its grace and purity. In 1703, this comedy was altered by C. Burnaby, and produced under the title of "Love Betrayed, or the Agreeable Disappointment," at the Theatre, Lincoln's Inn Fields. This is a very poor alteration of Shakspeare's comedy, the depth and power of the language is materially changed, though the plot and the main incidents are preserved. The names of the characters are changed, much of the dialogue is written afresh, and two new characters, Pedro, servant to Sebastian, and Dromia, an old lady, are introduced. Moreno, Drances, Roderique and Villaretta are taken from the Duke, Sir Toby, Antonio and Olivia. In the year 1820, Frederic Reynolds converted this comedy into an opera, which was produced at Covent Garden Theatre, on November 8th, and it ran seventeen nights. This degradation of Shakspeare was never printed, and wisely so, for its author's sake, for his alterations were said to be of the most wretched character.

MEASURE FOR MEASURE, 16 *Editions*. In 1662, this play was altered by Sir W. Davenant, and produced at Lincoln's Inn Theatre, on February 18th, where it met with great success. It was published under

the title of "The Law against Lovers."\* In this version, Davenant has combined the two plays of *Measure for Measure* and *Much Ado about Nothing*, for the characters of Benedick and Beatrice are added to the dramatis personæ. Davenant has also introduced a variety of songs and dances in which Escalus, Benedick and Beatrice take part. He has also introduced a new character, one Viola, a younger sister of Beatrice, who dances a saraband to the accompaniment of castagnettes. He has so altered the language by cutting out the poetic expressions and by the adoption of everyday phrases, that the force and richness of the language of Shakspeare is almost annihilated. The following speech from the fourth scene of the first act is a fair specimen of how Davenant understood the elder bard and how he treated him:—

"None, holy father, better knows than you,  
How I have ever lik'd a life retir'd;  
And still have weary of assemblies been,  
Where witless youth comes drest to be ador'd.  
I have delivered to Lord Angelo  
(A man of strictness, and firm abstinence),  
My absolute pow'r and place here in Turin;  
And he believes me travelling to Spain;  
Now (pious sir) you will demand of me,  
Why I do this?"

The whole plan and organism of the play is entirely destroyed by Davenant, for instead of a complete unity of design, he gives a series of scenes, intrigues and events which produce the wildest and most extravagant confusion, destroying the characterisation by changing the motives which engender action, and the plot is so

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\* Pepys, in his diary, thus alludes to this comedy: "I went thither and saw 'The Law against Lovers,' a good play and well performed, especially the little girl's (whom I never saw act before) dancing and singing; and were it not for her, the losse of Roxalana would spoil the house."—Vol. I., p. 248.



much marred, that it becomes "flat, stale and unprofitable." In 1700, this play was much altered by C. Gildon, and produced under the title of "Beauty, the best Advocate," at the Theatre, Lincoln's Inn Fields. Many of the alterations of Sir W. Davenant were also adopted by Gildon, whose own alterations of the Shakspearean text are decidedly much worse than his predecessor. He omits the whole of the comic characters, and with the exception of the scene between the Duke and the Friar, the whole of the first act is omitted. Claudio is represented as privately married to Julietta, and Angelo to Mariana. The part of the Duke is reduced to a very insignificant one, and a strange assortment of blunders are introduced. Scenes and incidents are transposed and shuffled at his will, while the language is most fearfully mutilated. To make Shakspeare palatable to the taste of the period, Gildon has introduced four musical entertainments, in each of which occurs a dance, thus combining, as he no doubt thought, the advantages of the opera and the ballet, with the language and characterisation of the poet. In 1789, J. P. Kemble produced a revised edition at Drury Lane; and in 1803, another revised edition at Covent Garden Theatre.

MUCH ADO ABOUT NOTHING, 28 *Editions*. In 1737, this Comedy was altered by James Miller, and produced at Drury Lane Theatre on February 28th, under the title of "The Universal Passion." This alteration is one among the worst ever perpetrated, for not content with borrowing from and altering Shakspeare, Miller has also borrowed from and altered Moliere's "Princess of Elis." Though the works of two dramatists are thus laid under contribution to furnish this nondescript of a play, the

result does not in the slightest degree redound to the credit, but rather to the disgrace of this borrower and mutilator of other men's works. The first four acts are derived in about equal portions from the text of Shakspeare and Moliere, while the adapter, the better to strengthen his production, causes Bellario, the Claudio of the original comedy, to speak some lines from the "Two Gentlemen of Verona." This version succeeded in running nine nights. In 1799, it was adapted by J. P. Kemble, and two other editions were published of his adaptation: one in 1810 and one in 1815.

A MIDSUMMER NIGHT'S DREAM,\* 42 *Editions*. In 1646, this Comedy was altered by Robert Cox, and the comical part was published under the title of "The Merry conceited Humours of Bottom the Weaver," and again in 1661. In 1681, the fifth edition was published under the title of "Piramus and Thisbe." In 1692, it was represented as an opera, and called "The Fairy Queen." Many changes are made in this version, but those made in the fifth act are of a most singular character. Hippolita is omitted, the goddess Juno appears in a machine, the peacocks spread their tails, then the scene changes to a Chinese garden, then a male and female Chinese sing, six monkies dance, and Oberon and Titania speak a sort of epilogue. In 1716, it was altered and played under the title of "A Comic Masque of Pyramus and Thisbe," by Richard Leveridge, who says, "I have made bold to dress out the original in recitative and airs after the present Italian mode."

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\*Pepys in his Diary thus expresses his opinion of this truly poetic play: "To the King's Theatre, where we saw 'Midsummer's Night's Dream,' which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life."—Vol. I., pp. 314-15.

In this year, a mock opera, *Pyramus and Thisbe*, the words taken from Shakspeare, was produced at Covent Garden Theatre, the music by J. F. Lampe. Another edition of this version was published in 1745. In 1755, this comedy was converted into an opera by David Garrick, and published under the title of "*The Fairies*;" the songs being derived from Shakspeare, Milton, Waller, Dryden, Lansdowne, Hammond and others. In 1755, a second edition of this version was published, and a third in 1756. In 1763, it was again altered by Garrick, and produced at Drury Lane Theatre on November 14th, under the title of "*A Fairy Tale*." This alteration was not a success, for it was only played one night. Among the omissions made by the adapter, nearly the whole of the mock play was cut out, and many other equally absurd alterations were indulged in. However great Garrick may have been as a mime, he most certainly was not possessed of the necessary poetic power to improve the works of the master he so frequently sought to do. It is said that Colman assisted Garrick in this adaptation, but such statement is not correct, he only superintended the rehearsals at Garrick's express desire. In 1771, it was re-printed under the title of "*The Fairy Queen*," a masque. Under the title of "*Pyramus and Thisbe*," a pantomime was played at Birmingham, in 1798. In 1816, it was altered and added to by F. Reynolds, and again altered by J. R. Planche in 1840.

LOVE'S LABOUR LOST, 13 *Editions*. In 1762, "*The Students*" was adapted for the stage from this comedy. Like most of those who sought to adapt Shakspeare, the adapter has left out too much of the original text and inserted too much of his own. In this alteration the incidents are changed as well as the language, for Biron

is made to put on Costard's coat—in this disguise he speaks part of what belongs to Costard, and is mistaken for him by several of the characters. The curate and schoolmaster are omitted, but one of the pedantic speeches belonging to the latter character is absurdly given to a player. This alteration was never acted.

THE MERCHANT OF VENICE, 50 *Editions*. In 1701, this Comedy was altered by George Granville, Lord Lansdowne, and played under the title of "The Jew of Venice," at the Lincoln's Inn Fields Theatre. In the second act of this alteration, the characters of Lancelot Gobbo and old Gobbo are entirely omitted, and in the third act the part of Tubal is struck out. In act 2, the masque of Peleus and Thetis is introduced, and during the performance of the masque Shylock sups at a separate table and drinks a toast to his lady-love, Money. The other additions made by Granville are most contemptible, the meaning of Shakspeare being entirely misconstrued and misunderstood. The purpose of the author of this alteration seems to have been to exalt the character of Bassanio and to convert Shylock into a comic, instead of a tragic, character. Some of the lines he has inserted, and which are spoken by the Jew, are in a comic vein; and in this version, the part of Shylock was personated by Doggett, the comedian. With becoming modesty, the ghost of Shakspeare, in the prologue, is made to say:—

" The first rude sketches Shakspeare's pencil drew,  
But all the shining *master-strokes* are new.  
This play, ye critics, shall your fury stand,  
Adorn'd and rescued by a faultless hand;  
These scenes in their rough native dress were mine,  
But now, *improv'd*, with noble lustre shine."

Four editions of this version were published: one in

1701, one in 1711, one in 1713, and one in 1732. In 1773 another version of this comedy was published, with alterations and insertions for acting; a second edition being published in 1777. In 1802, Dr. Valpy published his alteration, which was represented at Reading in the same year. In seeking to justify his course of action, the learned doctor appeals to the labour of those who had preceded him in the work of alteration and improvement—Dryden, Tate, Cibber and Garrick. Their efforts he held had been highly successful, inasmuch as their adaptations and alterations were applauded by the audiences who witnessed the representations, and he, therefore, deduces his right to follow their example, forgetting that the principle of seeking to improve Shaksperè had always been condemned by those critics who understood the grandeur, scope and aim of the Shakspearean drama. In 1849, was published at Oxford, “The Merchant of Venice, Travestie,” a burlesque in one act, by the author of “Macbeth, Travestie.” In 1862, the Members of the Swanwick Shakspeare circle published their version, under the title of “The most excellent Historie of the Merchant of Venice,” abbreviated and adapted for social reading. In 1876, an expurgated edition of this play was published. It was adapted for reading aloud and was edited by Mr. H. Cundell.

AS YOU LIKE IT, 25 *Editions*. In 1723, this Comedy was altered by C. Johnson, and produced at Drury Lane Theatre, on January 9th, under the title of “Love in a Forest.” This is a most wretched alteration, the character of the comedy is much changed, and, as usual with the improvers of Shakspeare, the alteration is for the worse. The characters of Phœbe, Sylvius, the old

shepherd Corin, William, Audrey and the incomparable Touchstone, are omitted. The wrestling scene is changed into a passage of arms between various knights; Orlando is accused of treason, and the speeches of the scene between Bolingbroke and the Duke of Norfolk, from Richard II., are introduced. The lines of Rosalind are added to by the speech of Viola, from Twelfth Night, "she never told her love" being given to her. A part of Much Ado about Nothing is introduced into the third act, for Jacques borrows very freely the speeches of Benedick. The fifth act consists chiefly of a burlesque of Pyramus and Thisbe, and the would-be censor of mankind, the self-elected moralist, Jacques, is made to marry Celia, instead of going to see the Duke, who "hath put on a religious life." In 1739, it was again altered by a member of Trinity College, Cambridge, and was published under the title of "The Modern Receipt, or a Cure for Love." In 1809, an additional scene to this play was written by Mr. Mozer, and printed in *The European Magazine*. In 1810, it was altered and revised by J. P. Kemble. In 1824, this charming comedy was converted into an opera by the means of additional songs, glees and choruses, and was produced at Covent Garden Theatre on December 10th: Rosalind, Miss M. Tree; Celia, Miss Hammersley. In 1825, this version was produced at the Haymarket Theatre; Madame Vestris appearing as Rosalind, Vining as Orlando, and Dowton as Touchstone.

ALL'S WELL THAT ENDS WELL, 11 *Editions*. In 1785, this Comedy was altered by Mr. Pilon and reduced to three acts. It was produced at the Haymarket Theatre on July 26th and repeated on the 28th. This version, however, was never printed. In 1793, it was

adapted by J. P. Kemble, and again revised by him in 1811; a second edition of this version being published in 1815.

THE TAMING OF THE SHREW, 31 *Editions*. In 1698, this delightful Comedy was altered by J. Lacey, and published under the title of "Sawney the Scot, or the Taming of a Shrew." A second edition was published in 1714. The names of the characters are mostly changed in this version: Grumio is converted into a Scotch servingman, the induction is omitted, the dialogue is reduced to prose, and the fifth act is in a great measure new. Margaret, having returned to her father's house, determines to have another struggle for superiority—she scolds till she tires, then becomes sullen, and Petruchio proceeds to bury her alive, and then she submits to his rule. In 1716, it was altered into a farce by Charles Johnson, for the Drury Lane Company, and published as "The Cobbler of Preston." In the same year it was altered by Christopher Bullock, for the company at the New Theatre in Lincoln's Inn Fields. This version was also published as "The Cobbler of Preston," a second edition appearing in 1755. In 1735, the comedy was converted into a ballad opera, by J. Worsdale, and published under the title of "A Cure for a Scold." In 1756, it was altered by David Garrick, and published as "Katharine and Petruchio." Of this alteration, the best that can be said for it, is, that it is a farce of the broadest character, amounting to extravagance, in which the language of Shakspeare is sadly pruned and diverted from its original meaning. In 1828, "The Taming of the Shrew" was converted into an opera, by Reynolds, and produced at Drury Lane Theatre, on May 24th. Despite the strength of the cast,

this version was not successful, for it was only acted four times.

THE WINTER'S TALE, 29 *Editions*. Six alterations of this play have been published. The first alteration was by Macnamara Morgan, under the title of "Florizell and Perdita, or the Sheep-shearing;" of this alteration, two editions were published: one in 1754 and the other in 1767. This version only contained two acts, and the large additions which are made to the character of Antolycus are wretchedly inferior to the language of Shakspeare. This version was produced at Covent Garden Theatre on March 25th, 1754, and brought out again by Barry at the Dublin Theatre in 1755. In 1756, the second alteration was effected by Charles Marsh. In 1756, the third alteration was effected by David Garrick, under the title of "Florizell and Perdita, a dramatic pastoral," and was produced at Drury Lane Theatre, on January 21st. Two other editions of this alteration were published—one in 1762 and one in 1785. Garrick always professed a profound love and admiration for Shakspeare and he constantly expressed his desire to preserve every fragment of his works. This intention he also proclaimed in the prologue which he wrote for his version of *The Winter's Tale*:—

"Lest, then, this precious liquor run to waste,  
'Tis now confined and bottled to your taste;  
'Tis my chief wish, my joy, my only plan,  
To lose no drop of that immortal man."

How well he carried out his intention and fulfilled his desire, is evidenced in the fact that the first three acts of Shakspeare's play were entirely omitted by him. It opens with a room at the court of Bohemia, in which enters "Camillo and a Gentleman;" Camillo informs



the latter of the events, supposed to have occurred before the opening of the play, such as the visit of Polixenes to Leontes, the latter's jealousy, the trial and imprisonment of Hermione, the birth of the child and its exposure, the defiance of Leontes and his subsequent years of remorse. The second scene is the "Country by the Seaside." The Shepherd enters and speaks Shakspeare's words,—and then enters his son, who describes a shipwreck he has witnessed,—then enters Leontes and Cleomines who have been wrecked. The chief part of the comic interest has been retained, but the remainder of the play is a mere mosaic, the last two acts of Shakspeare's text being worked in with a good deal of Garrick's rubbish. The quality of the language and the nature of the alterations made by Garrick are best shown by the following quotation from the dialogue, which demonstrates most effectively, how weak and puerile are Garrick's innovations :—

*Cleom.* Bear up, my liege ; again welcome on shore.

*Leon.* Flatter me not—in death distinctions cease.

Am I on shore ; walk I on land, from land,

Or ride I yet upon the billow's backs ?

Methinks I feel the motion. Who art thou ?

*Cleom.* Know you me not ?—your friend Cleomenes.

*Leon.* Where are my other friends ? What ! perished all ?

*Cleom.* Not a soul saved ! ourselves, are all the crew—

Pilot, shipmaster, boatswain, sailors all.

*Leon.* Laud we the gods ? Yet wherefore perished they,

Innocent souls, and I, will all my guilt

Live yet to load the earth. Oh, righteous gods,

Your ways are past the line of man to fathom.

*Cleom.* Waste not your small remaining strength of body

In warring with your mind. This desert waste

Has some inhabitants. Here's help at hand.

Good day, old man.

*Old Shep.* Never said in worse time—a better to both

Your worships. Command us, sir.

*Clown.* You have been sweetly soaked ; give the

Gods thanks that you are alive to feel it.

*Leon.* We are most thankful, sir.

*Cleom.* What deserts are these same ?

*Old Shep.* The deserts of Bohemia.

*Leon.* Sayest thou Bohemia ? Ye gods, Bohemia !

In every act your judgments are sent forth  
Against Leontes ? Here to be wrecked and saved  
Upon this coast ! All the wrongs I have done  
Stir now afresh within me. Did I not  
Upon this coast expose my harmless infant—  
Bid Polixenes (falsely deemed the father)  
To take this child. O hell-born jealousy,  
All but myself most innocent—and now  
Upon this coast ! Pardon Hermione.\*

In 1760, the fourth alteration was effected by turning the comedy into an opera, and adding several new songs for Florizell and Perdita to suit the prevailing taste of the age. C. Colman effected the fifth alteration, his work being entitled "The Sheep-shearing," and was published in 1777. This alteration is not really based upon Shakspeare's Winter's Tale, but chiefly upon Garrick's miserable alteration of that play. In 1785, this play was altered and adapted to the stage by J. P. Kemble.

THE COMEDY OF ERRORS, 16 *Editions.* In 1716, an alteration of this Comedy was produced at the theatre, Lincoln's Inn Fields, under the title of "Everybody's Mistakes." This production was never printed. In 1779, this comedy was altered and adapted by Thomas Hull ; the second edition of this alteration being

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\* That Garrick's detestable alterations met with some rebuke at the time they were produced, is shown in a dissertation delivered at the Haymarket Theatre in 1756 :—"Were Shakspeare's ghost to rise," says Cibber, "would he not frown indignation on this pilfering pedlar in poetry, who thus shamefully mangles, mutilates and emasculates his plays. The Midsummer's Night's Dream has been minced and fricaseed into a thing called the Fairies—the Winter's Tale mammoxed into a droll—and the Tempest castrated into an opera, yet this sly prince would insinuate all this ill-usage of the bard is owing, forsooth, to his love of him—much such a mock proof of his tender regard as the cobbler's drubbing his wife. No wonder Shakspeare's name is insulted by foreigners, while he is tamely suffered to be thus maltreated at home."

published in 1793. This comedy was also altered and reduced by W. Woods to three acts. This alteration, without improvement, was called "The Twins," and three editions of the same were published,—one in 1780, one in 1786, and the third possesses no date. In 1780, an alteration by John Philip Kemble was produced at York, under the title of "Its Impossible." In this version Kemble converted the two Dromios into two black servants, contriving not only to puzzle the audience but also the actors. Other foolish alterations were made to the disadvantage of the comedy. This version was never printed. In 1811, Hull's adaptation underwent a revision by J. P. Kemble, and a second edition was published in 1815. In 1820, this comedy was turned into an opera by Reynolds, the dramatist, who added several scenes, none of which were any improvement. To the printed copy of this literary murder Reynolds did not put his name, though in his life he acknowledges the fact.

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## HISTORIES.

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KING JOHN, 37 *Editions*. This history was first produced in 1596, and was first published in 1623. Two editions of a play "The Troublesome Raigne of John, King of England," were published in 1611 and 1622, bearing the initials of "W. S.," but this play was not written by Shakspeare. In 1744, Shakspeare's play was altered by Colley Cibber and produced under the title of "Papal Tyranny in the Reign of King John." This alteration by Cibber is a very bad one, for he has completely spoilt the characters of Falconbridge and Constance, and so changed the language that the intent and meaning of the play are entirely destroyed. Cibber modestly says in his dedication to Philip, Earl of Chesterfield, "I have endeavoured to make it more like a play than what I found it in Shakespear, and if your Lordship should find it so, my ambition has no further views." In 1750, this history underwent another alteration, a new set of choruses were added after the manner of the ancients, to be sung at the end of each act. In 1800, it was altered by Dr. Valpy, and a second edition of his alteration was published in 1803, and on May 20th of the same year, this version was produced at Covent Garden Theatre, but it did prove successful. It was originally done to be acted by the boys of his own school. This alteration does not redound to the credit of the learned doctor; for he omits the first act of Shakspeare,

introduces some lines from Papal Tyranny, spoils the character of Falconbridge, and commits other follies unbecoming a Shakspearean editor, who professes to hold a high admiration of the genius of the poet, combined with a strong love of his productions; his alteration is but a mosaic that clearly displays a want of comprehension, a lack of understanding the high qualities, the patriotism and truthfulness of characterisation which Shakspeare evinces in this history. In 1800, it was also altered and revised by J. P. Kemble; two other editions of his alteration being published: one in 1804, and one in 1814. In 1837, a burlesque under the title of "King John with the benefit of the Act," was written by Gilbert A'Becket.

RICHARD II., 30 *Editions*. In 1681, Nahum Tate altered this play, and produced it under the title of "The Sicilian Usurper," a second edition of which was published in 1691. This alteration of Tate's only serves to disfigure the text of Shakspeare, and to display the weakness of Tate, whose additions to the text are of the most insipid character. Tate has introduced more low comedy into his version, and he also changes the character of the Duke of York, giving him a comic vein, making him a mountain of flesh, so that, to use his own words, "he can scarce carry his own fat." In this alteration, Tate's modesty is of so pure a nature, that he fails not to boast that he has heightened the character and added to the strength of the frivolous Richard, whose harsh measures he seeks to palliate. The sympathy which is felt for Shakspeare's Richard—which is also the Richard of English history—is lost to a very great extent in Tate's arrangement, who, in his anxiety to display his intense respect for royalty, has destroyed

the human interest evoked by the misfortunes of the unfortunate monarch, who—

“ every day under his household roof  
Did keep ten thousand men.”

Although Tate had changed the names of his characters, altered the language and also changed the time and locality of the events, the play was suppressed after two representations, much to his disappointment. In 1720, it was altered by Theobald. This alteration is a very bad one. The first and second acts of the original play are altogether omitted, while many absurdities are introduced. Aumerle is made to be in love with Lady Percy, and this attachment leads to the discovery of the conspiracy against Bolingbroke; for Aumerle, in pulling out his handkerchief, also pulls out a parchment containing the object and names of the conspirators; this is found by Northumberland, who gives it to Bolingbroke. In the termination of this version, Theobald has made some change. Richard is struck down by Exton, but he does not die until the entrance of Northumberland and Bolingbroke, the latter of whom asks—

*Bol.* “ What noise of tumult did invade our ears ?  
Ha ! Richard ! how came this ?

*King.* Question it not ;  
Content, that all thy fears with me lie buried :  
Unrivall'd wear the crown. O Isabella.” [*dies.*

Screams are heard, then Ross enters, stating that Lady Percy, hearing of the death of Aumerle, had drawn from her side a secret dagger and plunged it in her breast; then York enters, and finding Richard dead, he commits suicide, and Bolingbroke finishes the piece. Even in the parts which are retained, Theobald has sought to improve the poet's text by additions of his own, but, like all other improvers of Shakspeare, he has

only proved his own weakness and folly. In 1772, it was altered and the style imitated by Goodhall; and in 1815, it was published with alterations and additions, by R. Wroughton. This version is a very poor one, it is guilty of much omission and the additions are not in the best taste. The Queen is introduced in the last scene and speaks some lines from the tragedy of Lear. On March 14, 1857, Richard II. was produced at the Princess Theatre, by Mr. Charles Kean. There are scarcely any changes of the text in this version, though there are many omissions. Several scenes are struck out, and this was rendered necessary by the manner in which the play was put upon the stage. Mr. Kean evidently intended to appeal to the eyes as well as the ears of his audiences, the play being most elaborately mounted, and the spectacular part nearly overwhelming the action and language of the poet. A very extensive and elaborate episode, an interpolation of Mr. Kean's, was produced, representing a royal visit to the City in the 14th century. This was very cleverly got up, and the effect was marvellous. The incidents were numerous, and the costumes historically correct; so much so that not only was the past most faithfully recalled, but also the sensations belonging to it. Of this version several editions were published.

HENRY IV., Part 1., 29 *Editions*. In 1700, it was altered and played by Thomas Betterton at the Lincoln's Inn Fields Theatre, as "Henry the Fourth with the Humours of Sir John Falstaff," and was first published in the same year. Most of the alterations consist of transpositions and omissions, among the latter, the character of Lady Mortimer, is struck out. In 1710, it was altered again by the Hon. Mr. Greville; a second

edition of whose work was published in 1721. On April 30th, 1762, this history was played at Drury Lane Theatre, the part of Hotspur being omitted from the representation. In 1810, it was revised by J. P. Kemble, of whose revision two other editions were published, one in 1811 and one in 1815.

HENRY IV., Part II., 27 *Editions*. In 1700, this History was revised and added to by Thomas Betterton, who produced his alteration at Drury Lane Theatre, under the title of "The Sequel to Henry IV., with the Humours of Sir John Falstaff and Justice Shallow." In this version Betterton has omitted much of Shakspeare's language, committed many alterations and perpetrated several transpositions of scenes. The characters of Lady Percy, the Earl of Northumberland, Lady Northumberland and others are entirely left out. In act 1, the first scene is omitted; so also is the first scene in act 2. In act 3, scenes 1, 2 and 3 of act 4 are blended together, the speeches being much contracted, and they form a conclusion to Betterton's third act. Act 4, commences with part of the first scene of act 3, containing the king's soliloquy on sleep and then changes to scenes 4 and 5 of act 4, which are interwoven with each other, though shorn of their fair proportions. Then follows scene 3 from act 5, and this act terminates with scene 2 of act 5. Act 5, opens with scene 5 of the original play, and the remainder of the act is composed of scenes 1 and 2 from act 1 of Henry V., and of scene 2 of act 2 from the same play. Two editions of this alteration were published,—one in 1710 and the other in 1719. In 1760, William Kenrick produced a sequel to this history, under the title of "Falstaff's Wedding, a Comedy, written in imitation of Shakspeare," and it is the only



instance in our literature of any attempt to continue a Shakspearean play, or part of one. The non-success of preceding imitators of Shakspeare did not act as a deterrent to the learned Kenrick, who, wrapt up within himself, fondly imagined that he would succeed where others had failed; forgetting that the characterisation, force and sweetness of language which marks the works of Shakspeare, were wholly wanting in his own production, and, therefore, the elements of success were wanting in his play. In 1761, a new version of this history was produced on December 10th, at Covent Garden Theatre, and was played for twenty-two nights. From this version the characters of Silence and Justice Shallow were omitted. In 1766, Kenrick's sequel was played at Drury Lane Theatre, and it met with no success. Two other editions of this comedy were published,—one in 1766 and one in 1773. In 1801, it was altered by Dr. Valpy, and in 1803, it was altered and revised by J. P. Kemble; two other editions being published,—one in 1814 and one in 1815. In 1821, this history was revived at Covent Garden Theatre on June 25th, and it ran twenty-seven nights. Four additional scenes were introduced, so that the coronation pageant could be displayed. Scene 1, was the platform leading to the Abbey; scene 2, Westminster Abbey; scene 3, the cloisters of the Abbey and the return from Westminster Hall; scene 4, the grand banquet in Westminster Hall, with the champion. Thus was sense and poetry sacrificed to show and sound, and character made to yield to spectacular display. In 1829, was published "The Life and Humours of Falstaff; a Comedy formed out of the two parts of Shakspeare's Henry the Fourth, and a few scenes of Henry V." In 1869, Mark Lemon adapted his entertainment, "The

Story of Falstaff," from parts 1 and 2 of King Henry IV. In this adaption, the story of the fat knight is most consistently told, for it comprises "Falstaff, his fun and folly, his amours, his breaches of the law, his robberies, his soldiering, his lies, his guzzling, and finally his downfall, his humiliation, his punishment." The text of Shakspeare is but little tampered with, except by excision in this adaptation, which was published in 1871.

HENRY VTH., 26 *Editions*. In 1664, Lord Orrery's Henry V. was produced at the theatre, Lincoln's Inn Fields, on August 13th, and first published in 1668. This play bears no resemblance to Shakspeare's, except in the historical part thereof. There is one scene in which his lordship seems to have the elder dramatist in mind, and that is the scene in which the Salic Law is debated by the French and English lords. In 1720, a farce called "The Half-pay Officers," was produced at Lincoln's Inn Fields Theatre. It is chiefly based upon the comic parts of this history, the author acknowledging his obligations to Shakspeare and Davenant. In 1723, it was altered by Aaron Hill, and produced at Drury Lane Theatre on December 5th, under the title of "Henry V., or the Conquest of France by the English," with sets of scenes new to the play. In this alteration the whole of the comic parts are omitted—no Pistol, Bardolph, Fluellen appear; and the charming scene between the king and the soldiers is also struck out. The arrangements of the acts are altogether different, act 1 commencing with the first scene of the third act of Shakspeare's play, then it goes back to the second scene of act 1, and this going backwards and forwards continues throughout. The speeches are also transposed from one character to another, and to add to its strength, an entirely new

character is introduced, Harriet, the niece of Lord Scoop, whom the king is said to have seduced and deserted. This play was only acted six times. A second edition of this alteration was published in 1760. In 1789, it was altered by curtailment by J. P. Kemble, who in 1801 revised his previous alteration. Two other editions of this second revision were published,—one in 1806 and one in 1815.

HENRY VI., Part I., 7 *Editions*. In 1681, this history was altered and improved (?) by John Crowne, and was acted at the Dorset Garden Theatre. Though published under the title of "Henry VI., part 1., with the Murder of Humphrey, Duke of Gloucester," it is mainly composed of the first three acts of Shakspeare's Henry VI., part 2, and it closes with the death of the Duke of Suffolk, and the breaking out of the rebellion of Jack Cade. The dying scene of Cardinal Beaufort is used and entirely spoilt by the weak inane additions of Crowne, who introduces the ghost of Gloucester to Beaufort, causing him to go off in a swoon. The play thus altered, bad as it is, is a much better one than most of those written at the time, owing to Crowne having left in more than a usual quantity of the original language in his version.

HENRY VI., Part II., 5 *Editions*. In 1680, this history was altered by John Crowne, and in 1681, it was produced at the Dorset Garden Theatre, under the title of "Henry VI., part 2, or the Miserie of the Civil War." This alteration is a good deal worse than the former one, for the author does not forget to start with a falsehood, for he says in his prologue, that—

"The divine Shakspeare did not lay one stone ;"

and yet his production is but a combination of Shakspeare's Henry VI., parts 2 and 3, with some additions and many alterations. It opens with the scenes relative to Jack Cade, who is killed by Clifford instead of Iden. The second act begins with the battle of St. Albans, and closes with the agreement between King Henry and York. The third act lies at Sandal Castle, and is very badly altered. In the fourth act Clifford dies—Lady Grey is married to King Edward, who is afterwards taken prisoner by Warwick. In the fifth act we have the battle of Barnet; the death of Warwick; Margaret and her son prisoners; the ghost of Richard II. and a good spirit appears to King Henry, who is killed by Richard Plantaganet; and King Edward concludes the play. Crowne makes his Clifford fond of emphatic expressions, for he puts into his mouth "Damn your unlucky planets;" "Oh! damn all this—come, let's to battle;" and, when dying, he makes Clifford recover enough to say, "Damnation on you all." In 1723, Ambrose Phillips produced a play called "Humphrey, Duke of Gloucester," which was acted at Drury Lane Theatre on February 15th. This play is founded on Shakspeare's Henry VI., and though Phillips has not borrowed a considerable number of lines from the poet's play, he has made some singular alterations. To the Duchess of Gloucester he has absurdly given several speeches from Henry VI. Many of the lines of the play are but poor imitations, deficient in strength, warmth and sweetness, and distinguished by their coldness and frigidity. In the death scene of Cardinal Beaufort, Phillips has fallen into the same error that befell the adaptor Crowne, not only has he weakened it, but he has in reality completely spoilt it.

HENRY VI., Part III., 10 *Editions*. In 1720, Theophilus Cibber altered this history, but the alteration was not published till 1723, a second edition being published in 1724. It was called "An Historical Tragedy of the Civil Wars in the reign of King Henry VI., being a Sequel to the Tragedy of Humphrey, Duke of Gloucester." This alteration is not to the advantage of the play, for it is based upon that of Crowne's, and the chief advantage it possesses over that alteration, is that it retains more of the original text. Many of the incidents are changed, and the additions made by Cibber, are distinguishable by their weakness and not by their strength. In 1795, Dr. Valpy published his historic tragedy of "The Roses; or King Henry VI." This play is principally compiled from Shakspeare's history, and a second edition was published in 1810. In 1817, Edmund Kean produced at Drury Lane Theatre, "Richard, Duke of York," altered from Shakspeare's Henry VI. In 1830 a second edition of this alteration was published.

RICHARD III.,\* 50 *Editions*. This history was written by Shakspeare, not in his earliest days, but in the early part of his manhood in the fulness of his strength, for its versification is one grand sonorous march, while its characterisation is remarkable for its strength, depth and subtlety. Richard was the grand central figure of the Wars of the Two Roses; for in him

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\* The life and reign of Richard III. was a very popular subject with English dramatists. In 1583, Dr. Legge's "Richardus Tertius," was acted at St. John's College, Cambridge, and in 1594 "The True Tragedie of Richard," was produced. A "Richard Crookback," by Ben Jonson and another dramatist was produced in 1602. "The English Princess, or the Death of Richard III.," by Caryl, was produced at the Lincoln's Inn Fields Theatre, on March 7th, 1667. This play is not an adaptation of Shakspeare, nor does the author borrow anything from Shakspeare. Caryl's play is materially wanting in the elements of greatness and truly exhibits its own weakness when compared with Shakspeare. Cibber in his version of Richard III., does not fail to borrow from Caryl.

culminated all the craft, hypocrisy, audacity and intellectuality of the Yorkist party, and his death on Bosworth Field was the close of a great struggle; a struggle, not of an ordinary character, in which society had been intensely interested, and whose interest in that remarkable phase of our national affairs, had not ceased, even at the period when the play was written. Shakspeare, who is always true to history, and to the poetic solution and development of the law of humanity, fails not to draw the character of Richard as it should be drawn, and, therefore, the tinkering of petty adapters serves not only to mar, but to destroy the beauty, súblimity and completeness of the history as conceived and rendered by Shakspeare. This work written in the pride of his intellectual powers has undergone most fearful mutilation by several adapters, foremost among whom may be mentioned Colley Cibber,\* whose version, produced at Drury Lane Theatre in 1700, still keeps the stage. In the Cibberian version there is not much more than five hundred lines of the original play introduced, whole scenes being taken from the other histories of Shakspeare, and lines and speeches clipt and shorn of their fair proportions in accordance with the truer taste and the higher and fuller knowledge of the dramatic art, which this despicable adapter, imagined he possessed over the incomparable master. Cibber's garbled version is still adopted by country managers

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\* Cibber chose to play the part of Richard on the production of the history, and his performance was thus described by a contemporary:—he “screamed through four acts without dignity or decency: the audience ill-pleased with the farce, accompanied him with a smile of contempt; but in the fifth act, he degenerated all at once into Sir Novelty; and when in the heat of the battle of Bosworth Field, the king is dismounted, our comic-tragedian came on the stage, really breathless, and in a seeming panic, screaming out this line thus—*A Harse, a Harse; my kingdom for a Harse*—this highly delighted some and disgusted others of his auditors; and when he was killed by Richmond, one might plainly perceive that the good people were not better pleased that so execrable a tyrant was destroyed, than that so execrable an actor was silent.”—Quoted in *Genest's History of the Stage*, vol. 2, p. 218.

and starring actors, and by them submitted to the dramatic public as Shakspeare's Richard III. Not less than twenty-one editions of this bastard version have been published. In 1815, an adaptation by James Wrioughten, was published. In 1820, a Mr. Bridgman tried his hand at altering this history for the stage; and in 1821, Mr. W. Macready, made the first attempt to introduced the play somewhat nearer to the original text than had hitherto been done since the year 1700. The production of this version proceeded from a strong desire on the part of the great actor, to restore the original character and language of Shakspeare, and in direct opposition to the version of Colley Cibber, which the bulk of the play-going public had applauded as the true Shakspearean drama. None of the extraneous matter was contained in this version, but many omissions had to be made to adapt it to representation. It was, however, very faulty in its construction, and the revival was much mismanaged. It was played at Covent Garden Theatre on March 12th, and it was not successful, although Mr. Macready was much praised in Gloster and Mr. Egerton was much applauded as Clarence. On the 19th of the same month it was again played, and then it was consigned to the tomb of the Capulets, for it was played no more. On February 26th, 1844, a burlesque of this history was produced at the Strand Theatre. It was in one act and written by Mr. Charles Selby, comedian. In March, 1845, Richard III., was produced at the Sadler Wells Theatre, by Mr. S. Phelps. This was the play as wrote by Shakspeare, and not the ordinary compilation of Colley Cibber which passes current for the true piece. In the poet's own play the character of Richard is essentially different to the Richard of Cibber's clap-trap rifacimento, for in the

latter the higher qualities of character are sacrificed to rapid action, The Shakspearean drama moves beneath a weight of thought and circumstance requiring much care and attention, and this phase is entirely lost in Cibber's version, for he inserts the murder of Henry VI. in the Tower, forgetting, or not perceiving that the necessity for such murder had passed away from the brain of Gloster at the opening of the play. Richard has now become powerful, and he delegates to others the performance of deeds which he deems necessary to his purpose and his safety. Not by physical acts of his own, but by the power of his intellect he henceforth rules, for to his mental power everything must yield. The intellectual superiority which Richard possesses and feels he does possess, causes him to indulge in displays of humour, spleen and sarcasm, and to sport with the minds of others as well as his own. In the melodramatic hash of Cibber, the chief feature of the principal character—his intellectual superiority—is submerged, while the language is terribly marred and mutilated. In Shakspeare's play the language and thought are in unison with each other, and the true height of poetry and passion is constantly sustained. This production by Mr. Phelps was most successful, for it ran a great number of nights. This revolution in managerial taste—and no less a word describes it—won general praise; and it was not undeservedly said, that the revival was a histrionic triumph to which it would be difficult to find a parallel in modern times. In 1870, Mr. C. Calvert produced this history according to the text of Shakspeare in the autumn of the year, at the Prince's Theatre, Manchester. This revival was highly successful, running not less than sixty-nine nights. On January 29th, 1877, Richard III. was produced at the



Lyceum Theatre, by Mr. J. H. Irving, who with praiseworthy admiration of the great master's works, placed Shakspeare's play, not the Cibberian compilation, upon the Lyceum stage. In the intellectual phase of Richard's character, his sarcasm and his grim humour, are said to have been well personated by Mr. Irving.

HENRY VIII., 26 *Editions*. In 1753, a version of this history was produced, in which some alterations were effected in the language and some omissions were indulged in. This version was again produced at Covent Garden Theatre on November 6th, 1773. In 1758, Joseph Grove published this history under the title of "The Life of Henry VIII., by Mr. William Shakspeare, in which are interspersed Historical Notes, Moral Reflections and Observations, in respect to the unhappy fate Cardinal Wolsey met with." In 1805, it was revised and altered by J. P. Kemble, a second edition of his revision being published in 1815. In this version of Kemble's, there are many inaccuracies of the text, and much of Shakspeare's language is omitted. The scene between the Queen and the two Cardinals which begins the third act is left out, and in the third scene of the first act some lines are introduced which cannot be found in the original text. Kemble's alteration cannot be looked upon as any improvement upon the version of 1753, inasmuch as he omits more of the original text and indulges in more alterations, transposing speeches from one character to another, thus destroying the characterization of the poet and at the same time demonstrating his own folly and weakness, in seeking to improve the productions of an author whom he so frequently misinterpreted and misunderstood. His various revised versions furnish the fullest evidence of

the fact. Lines, like the following, do not possess the true Shakspearean ring, and though added by the revisor they do not add to the strength of the play :—

*Lord Chamberlain.* Your lordship shall along,

*Lord Sands.* Ay, ay ; if the beauties are there,

I must make one among them, to be sure.

The first act is concluded by a speech of the king addressed to the masquers and the great cardinal, and the sense and force are completely destroyed by Kemble's alteration, which runs as follows :—

“ You must give us leave,  
To keep these ladies from their rest, awhile.  
I have another measure yet to lead 'em,  
Which, being ended, they shall all go sleep.  
Then this, which does a happy vision teem,  
May be again repeated in a dream.”



## TRAGEDIES.

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MACBETH, 51 *Editions*. January 7th, 1666-7, good gossip Pepy's thus writes: "To the Duke's House, and saw "Macbeth;" which though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here and suitable."\* In 1672 Sir Wm. Davenant so altered, amended and added to this tragedy, that he succeeded in converting it into an opera, which he produced at the Duke's Theatre, and it met with very great success. Five editions of this version, containing all the additions and so-called improvements, were published: one in 1673, two in 1674,† one in 1695,

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\* Diary, Vol. III., p. 120.

† Thomas Duffet, who was "a milliner in the new Exchange" and author of "The Mock Tempest," also wrote a burlesque called "The Empress of Morocco," in ridicule of Elkanah Settle's tragedy of "The Emperor of Morocco." The piece is somewhat coarse, was published in 1674, and in its curious epilogue, Duffet alludes to the manner in which the tragedy of Macbeth had been produced. "A new fancy, after the old and most surprising way of Macbeth, performed with new and costly *machines*, which were invented and managed by the most ingenious operator, Mr. Henry Wright, P. G. 2." It was evidently a travestie, for Hecate and three witches pursue their course "according to the famous mode of Macbeth, commence the most renowned and melodious song of John Dory being heard as it were in the air, sung in parts by spirits, to raise the expectation, and charm the audience with thoughts sublime, and worthy of the heroick scene which follows." This particular scene commences after those of Macbeth, for "thunder and lightning" is discovered. Three witches fly over the pit riding upon besoms. Then Hecate descends over the stage "in a glorious chariot adorned with pictures of hell and devils, and made of a large wicker basket." There is also an allusion to the house in which Macbeth was originally produced, for Hecate says,—"Bank-side maulkin thrice has mew'd."

and one in 1710. In this improved version, Davenant has omitted many of the finest speeches, and introduced a considerable quantity of mere rubbish. The great fault which pervades this version, is the wanton and unnecessary changes which are made in the text, for there is scarcely ten successive lines to be found, which Davenant has not so mutilated, that in most instances he has destroyed the grandeur and meaning of the original text. The judgment of Steevens upon this alteration, though severe, is truly just, for there cannot be much doubt that "almost every original beauty is either awkwardly disguised, or arbitrarily omitted" by Davenant. The speeches of Rosse are given to other characters,—the part of Séyton is considerably enlarged, so is that of Macduff and also his wife, who, when Lady Macbeth enters for the first time, enters with her. In the scene preceding the murder, the solemnity of the occasion is destroyed by the alteration Davenant has made in the couplet which is spoken by Macbeth when he quits the stage to do the deed without a name:—

"Hear it not Duncan, it is a bell,  
That rings my coronation and thy knell."

Malcolm and Macduff meet at "Birnam Wood" instead of in "gracious England," and the ghost of Duncan haunts Lady Macbeth, so working upon her fears that she tries to persuade her husband to resign the crown. The murder of Macduff's "wife and babies" is related by Lennox instead of Rosse, Lady Macbeth's two last speeches are omitted, and the scene with the doctor and Macbeth is fearfully mangled. In the incantation scene in the fourth act, a dance of furies is introduced to add to its attractions. Lennox, instead of young Siward, fights with Macbeth and is killed, but before dying he most politely apologises to his "poor country" for

doing so. In the fifth act, Davenant has added a good deal of his own, though he only gives Macbeth one line, as a dying speech. In 1731, it was altered by Mr. Tate and published in Edinburgh, and in 1750, the tragedy was published with all the original songs; this version running through two more editions,—one in 1755, and one in 1768. In 1748, Garrick produced this tragedy, pretending to omit the rubbish which had been added by Davenant. This he did not wholly do; the main portions of the additions he left out, and then, to show how thoroughly he understood Shakspeare, he added a contemptible dying speech to the part of Macbeth. This was an opportunity, that this truly poetic adaptor could not let slip by of showing his skill in the expression of convulsive throes and dying agonies, however, unsuited such acting might be to the occasion, or to the intent of the author. In 1753, a Mr. Lee newly adapted it for the stage at Edinburgh, and in 1773, another edition of this version was published by Jenner. In 1794, it was adapted and revised by J. P. Kemble, two other editions of his revised version being published, one in 1803 and one in 1814. During the time the Royal Circus, in St. George's Fields, afterwards the Surrey Theatre, was under the management of Mr. Elliston, he produced a version of Macbeth in verse on September 23rd, 1809. The alteration is said to have been executed by Mr. J. C. Cross, who had written numerous dramatic pieces for the same house. There were several new scenes introduced, and the murder of Duncan was perpetrated in a bedchamber in the presence of the audience. The fulness of comprehension and thorough acquaintance of Mr. Cross with the Shakspearean drama is evidenced in his rendering of the scene containing the famous soliloquy:—

“Is this a dagger that I see before me?  
My brains are scattered in a whirlwind stormy.”

To avoid the law then existing relative to the production of the legitimate drama, the house being a minor one, a *ballet d'action* was also served up, and the whole was preceded by a grand *entree*, composed in rhyme by Dr. Busby, in which all manner of good things were mixed together. The conclusion of the address refers to the position the manager was placed in, owing to the monopoly possessed by the two great houses.

“To prove we keep our duties full in view,  
And what we must not *say*, resolve to *do*;  
Convinc'd that you will deem our zeal sincere,  
Since more by *deeds* than *words* it will appear.”

In 1847, on June 17th, “Macbeth Travestie,” a burlesque, was produced and played on the day of the regatta at Henley. It was written and published at Oxford, in 1847, and three other editions were published,—one in 1848, one in 1849, and one in London in 1853. It was afterwards produced at the Strand Theatre, January 10th, 1848, and reproduced with many alterations and additions at the Olympic Theatre, April 25th, 1853. In 1849, a phonetic edition of this tragedy was published. In 1853, an edition, edited by Mr. Hastings Elwin, was printed and published at Norwich. The avowed object and intent of this edition being an attempt to restore the original text. In 1856, this tragedy was altered, adapted and produced as a grand equestrian spectacle at Astley's Amphitheatre. In 1868, an edition was arranged for reading by Mr. Rayne. In 1877, an edition of Macbeth, according to the first folio was published. The object of its editor, Mr. A. P. Paton, being to preserve Shakspeare's use of capital letters, for they constitute “the key to the way in which he read his own works, and in which they

ought to be read by others." The spelling is modernised, and the edition is called the "Hamnet." In 1878, Mr. Paton published Hamlet; and in 1879, Cymbeline and Timon of Athens were also published.

TROILUS AND CRESSIDA, 14 *Editions*. In 1679, this Tragedy was altered by John Dryden, and produced at the Dorset Garden Theatre, under the title of "Troilus and Cressida, a Truth proved too late." Two other editions of this version were published,—one in 1695 and one in 1735. Dryden, in the preface to his version of the tragedy, says, "The original story was written by Lollius, a Lombard, in Latin verse and translated by Chaucer into English. Shakspeare, in the apprenticeship of his writing, modelled it into that play which is now called by the name of Troilus and Cressida. "I," says Dryden, "new modelled the plot, threw out many unnecessary persons, improved those characters which were begun and left unfinished,—as Hector, Troilus, Pandarus and Thersites, and adding to that of Andromache." This is remarkably cool and modest on the part of Dryden, and it is only excelled by Langbaine's opinion of Dryden's version, that "the last scene in the third act is a master-piece."

Act 1 opens with the Grecian camp, being the 3rd scene of Shakspeare's tragedy. This scene is greatly shortened, but the language is chiefly Shakspeare's. Scene 1 and 2 then follow without any very material changes.

Act 2 opens with another revision, Priam, Hector and others are discovered, and this scene is materially altered. In the ensuing scenes between Pandarus and Cressida and Pandarus and Troilus, not more than twenty lines belong to Shakspeare. The first part of the

scene between Ulysses and Nestor is from Shakspeare, and the remainder belongs to Dryden.

Act 3. The alterations are very slight until the concluding scene between Hector and Troilus, which is wholly Dryden's.

Act 4. The arrangement of this act is altogether different, for Dryden, to please the ladies, represents Cressida as true to Troilus. Most of the language in this act is the production of Dryden.

Act 5. This is chiefly distinguished by the absence of the language of Shakspeare, and the change in the termination of the tragedy. Andromache prevails on Hector not to go forth to fight, but Troilus carries him off to battle. Troilus strikes down Diomed, whom Cressida tries to save—this makes Troilus jealous; then Cressida, to prove her constancy, kills herself; Troilus kills Diomed, and Achilles kills Troilus.

The part of the fierce prophetess, the wild Cassandra, is entirely omitted by Dryden, who in the plenitude and superiority of his poetic powers (?) has materially weakened the character of "the hope of Troy," the warlike Hector.

TIMON OF ATHENS, 14 *Editions*. In 1678, Thomas Shadwell altered this Tragedy, and thought so highly of his production, that in the dedication to George, Duke of Buckingham, he *modestly* observes, that "this play was originally Shakspeare's, who never made," says he, "more masterly strokes than in this; yet I can truly say, I have made it into a play." Shadwell so well understood Shakspeare, that he spoils the character of Flavius, by making him desert his master, and he also introduces some love passages between Timon, Evandra and Melissa, two female characters new to the tragedy.



Timon professes a regard for Evandra, but loves Melissa so much, that he cannot live without her. Melissa forsakes Timon in the hour of his adversity, while Evandra remains faithful and endeavours to console Timon. In the fifth act Timon and Evandra enter the cave,—the former dies and the latter kills herself. The play terminates with a speech by Alcibiades lamenting their death. The incidents are thus considerably varied, while the alterations effected in the language are in the highest degree detrimental to the tragedy. The character of Flavius, the steward of Timon, is entirely reversed by Shadwell, who so thoroughly comprehends the intent of Shakspeare, that he makes him unfaithful to his master and thus one of the great charms of the tragedy is destroyed. This alteration when produced at Dorset Garden Theatre did not, however, succeed, for its non-success is evidently alluded to in the prologue to the Jew of Venice :

“ How was the scene forlorn, and how despis’d,  
 When Timon, without music, moraliz’d ?  
 Shakspeare’s sublime in vain entic’d the throng,  
 Without the charm of Purcell’s syren song.”

Some years afterwards this altered version was revived, and it met with much success, remaining on the acting list for many years. Three other editions of Shadwell’s version were published: one in 1688, one in 1703, and the other without any date. The notions that prevailed at this period of the purpose, nature and construction of plays, seem to have been very peculiar ones. They were evidently derived from some French definition, and they appear to have held sway for some years. Shakspeare was held to be a wild untutored genius, given to irregularities, and his dramas were looked upon as nondescript productions, which required

the services of such skilful playwrights as Shadwell and others to lick into shape. In 1768, James Love published an alteration of this tragedy, based upon Shakspeare and Shadwell. This version is a better one than that of Shadwell's, for Love has not indulged in so much alteration of the scenes and the language of Shakspeare as Shadwell did. He is guilty of many omissions of Shakspeare's text, but he most decidedly improves the language of Shadwell, and had he only left out the lines written by that improver and inserted more of Shakspeare, he would have considerably improved his version. In the same year the tragedy was altered and revised by Dance. In 1771, it was altered by Richard Cumberland and produced at Drury Lane Theatre, on December 4th. In this alteration, Cumberland changes, clips and contorts many of the sentences, omits several of the scenes and adds considerably to the language of the tragedy, for the last act, with the exception of about two pages, being entirely written by him. This alteration, like that of Shadwell's, is marked by the same fault, viz., the leaving out the language and scenes of Shakspeare, and the result accomplished is the spoilation of the qualities of the play. In 1786, a new alteration of Shakspeare and Shadwell was produced by Mr. Hull, and played at Covent Garden Theatre. In 1816, the tragedy was again altered and adapted for representation by the Hon. G. Lamb.

CORIOLANUS, 24 *Editions*. In 1682, Nahum Tate altered this Tragedy and produced it at the Theatre Royal, under the title of "The Ingratitude of a Commonwealth, or the Fall of Caius Marius." This alteration is composed of omissions, changes of incidents and language, and of many additions, so that the beauty of

the original play is entirely marred. The action of the tragedy is much altered, and tasteless insipidity displaces the splendid language of Shakspeare. New characters are also introduced, among whom occurs Nigridius, a villain discharged by Coriolanus, and who enters the service of Aufidius, becoming one of the chief instruments in producing the results of the tragedy. The fifth act is mainly composed of Tate's additions. Volumnia, Valeria and others enter at Rome,—Volumnia, hearing that Nigridius has formed a plot against the life of her son, sets off for Corioles with Virgilia and young Martius. Aufidius and Nigridius enter—then follows the scene with Coriolanus and the Volscians—this is partly from Shakspeare. Coriolanus fights with Aufidius and his party—they are both mortally wounded—Aufidius threatens to ravish Virgilia in her husband's presence—she is brought in wounded—Aufidius and Virgilia die—Nigridius boasts that he has racked young Martius—Coriolanus asks :—

“ Well, Cerberus, how then did'st thou dispose him ?  
Did'st eat him ?

Nigridius answers, that he threw him with his limbs all broken, though still alive, into the arms of Volumnia, who then enters mad with young Martius—she kills Nigridius and runs off—Martius dies, and Coriolanus concludes the play with a dying speech. The characters of Valeria and Volumnia are entirely changed, the former being quite a lack-a-daisical part, and the language given to the latter in her mad scene is utterly contemptible. In 1719, it was altered by John Dennis, and produced at Drury Lane Theatre, as “The Invader of his Country, or the Fatal Resentment.” A second edition of this version was published in 1721. About

half the original play has been retained, in which Dennis has made many alterations in the lines; the remainder of the play is made up of his additions, which are of the feeblest character. Dennis has also introduced much more low comedy in his version than the original tragedy contains, though he has left out the humourous speeches of Menenius. Each act is terribly mutilated, the scenes being changed and the beauty of the language spoilt by the alterations. The 3rd act concludes with a parting scene between Coriolanus and Virgilia :

*Cor.*

“ Adieu !

In quest of great revenge thy *lover* flies.

*Virg.* Support me, virgins, for Virgilia dies.”

Act 4 commences with Coriolanus at Antium, the three first scenes being omitted and much low comedy is introduced. Aufidius and the Volscians are discovered, and Coriolanus is brought in. The act finishes with the citizens in Rome driving off their Tribunes with the intention of hurling them from the Tarpeian rock.

Act 5 commences with Aufidius and his officers—then Coriolanus, Volumnia and other ladies enter—Aufidius goes out—Volumnia threatens to kill herself, but does not; Aufidius re-enters, fights with Coriolanus and gets slain; the Volscians rush on and kill Coriolanus, and Cominius finishes the piece.

This alteration by Dennis is one among the worst ever perpetrated, for though a professed critic in matters dramatic, the result of his labours in this particular instance fully demonstrates his non-understanding of the poet's intent and power of characterisation, and his non-efficiency for the position he had assumed. Cibber and Tate had been guilty of gross mutilation, and they certainly have never surpassed the mangling of the work of Shakspeare as Dennis has done in this disrepu-

table version. In 1748, "Coriolanus," a tragedy, <sup>not</sup> founded on Shakspeare's, was published, and it was acted at Covent Garden Theatre in 1749. It was the work of James Thomson, the author of "The Seasons," and "The Castle of Indolence," and he has in no way improved upon the original play. Thomson's production is cold and declamatory when compared with Shakspeare, and he has also grossly misrepresented the principal character. This is a result that was to be expected, for the poetic powers of Thomson did not possess a dramatic tendency. In 1750, a mosaic tragedy, composed of Shakspeare and Thomson was produced by Mr. Thomas Sheridan, "in order to adapt it better to the taste of the audience of the city of Dublin." This alteration was published anonymously, and was called "Coriolanus, or the Roman Matron," and was afterwards produced at Covent Garden Theatre in December, 1754, and in March, 1758. In 1789, J. P. Kemble produced "Coriolanus," as altered from Sheridan and Thomson, and in 1801, he introduced "Coriolanus," with additions by Thomson.\* In 1806, it was again revised by Kemble, and three more editions were published,—one in 1811, one in 1812, and one in 1814. In 1820, the tragedy underwent another alteration at the hands of R. W. Elliston.

JULIUS CÆSAR, 43 *Editions*. In 1677, this tragedy was altered and revised by Sir Charles Sedley, a second edition of this alteration being published in 1796. In

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\*"The revival of *Coriolanus* was a mixture of Thomson and Shakspeare's tragedies, with five of the best scenes in the latter omitted, and what was judicious in the former, marred. I cannot help thinking that Kemble had only that sort of regard for Shakspeare which people have for the picturesque, who tear away ivy from a church-tower in order to whitewash its walls."—DORAN'S *Their Majesty's Servants*, vol. ii., p. 376.

1684, Julius Cæsar was revived at the Theatre Royal, and some slight alterations were made in the text, and also some transpositions of parts were effected. Marcellus was given to Casca, and the part of Cicero given to Trebonius. An edition of this version was published the same year of its production. In 1722, it was altered by John Sheffield, Duke of Buckingham, who divided it into two plays: one called "The Death of Marcus Brutus," and the other "Julius Cæsar." Julius Cæsar is based upon the first three acts of Shakspeare's tragedy, and considerable additions and also alterations are made, none of which have a tendency to add to the worth and greatness of the original, but, on the other hand, detract most materially therefrom. "The Death of Marcus Brutus" is composed of the last two acts of Shakspeare's Julius Cæsar, with additional characters introduced to make up the necessary five acts. Junia the wife of Cassius, Dolabella, Varius, are among the new characters added to the dramatis personæ. To each of these plays was added a prologue, and the choruses were written after the manner of the ancients. In these two plays the author endeavours to preserve the unities of time, place and action. He makes the play of Julius Cæsar to begin "the day before Cæsar's death, and to end an hour after it." In Marcus Brutus "the play begins the day before the battle of Phillippi, and ends with it." The noble adaptor regrets that he cannot preserve the unity of place owing to the scene changing from Athens to Phillippi, and confesses he

"Commits one crime that needs an act of grace,  
And breaks the law of unity of place."

His excessive politeness renders him most anxious to polish the "rude lines" and "wood-notes wild" of the gentle Shakspeare, and this he fails not to do, though

in doing it, he does not fail to destroy the quality and vigour of the original text. The Shakspearean lines,

“The evil that men do lives after them ;  
The good is oft interred with their bones ;”

he conceives to be wanting in finish, and they are also strongly marked by coarseness and vulgarity. This he wishes to avoid and substitutes for the latter line his polished one of “The good is often buried in their graves.” There is not a scene in the whole play that he does not in some way or other presume to alter, yet he excepts from improvement the oration of Antony, which he gives as Shakspeare wrote it. Two of the choruses for one of these plays was written by the poet, Pope. In 1729, these two pieces were intended to be played together, for which purpose the choruses were all set to music by the great Bononcini. Owing to a scarcity of English voices and to the exorbitant demands of the Italian singers, this design was laid aside. Two other editions of this ducal version were published,—one in 1723, and the other without date. In 1765, the following ridiculous lines were first added to the fourth act of this play. They were spoken by Walker in the character of Brutus, and were first printed in Bell’s edition of “Julius Cæsar,” published in 1773.

“Sure they have raised some devil to their aid,  
And think to frighten Brutus with a shade ;  
But ere the night closes this fatal day,  
I’ll send more ghosts this visit to repay.”

In 1811, J. P. Kemble adapted this tragedy for the stage, and three editions of his adaptation were published, one in 1811, one in 1812 and one in 1814.

ANTONY AND CLEOPATRA, 18 *Editions*. In 1677, a tragedy under this title was produced at the Dorset

Garden Theatre. It was written in rhyme by Sir Charles Sedley, who has not borrowed anything from Shakspeare. In 1678, John Dryden produced a tragedy "All for Love, or The World Well Lost." This is not an alteration of Shakspeare, but merely an imitation of his style based upon the incidents of Antony and the Egyptian Queen. In 1758, Capel and Garrick adapted this tragedy for the stage by abridgment and transpositions. This joint alteration did not answer Garrick's expectations when it was acted at Drury Lane Theatre, on January 3rd, 1759, for though it was produced with the advantages of new scenes, dresses and decorations, it was a failure. It was played but six nights, although its cast was strongly aided by the valuable services of the famous Mrs. Yates, in the part of Cleopatra. The failure of this version was partly owing to the manner in which the tragedy had been abridged, and partly to Garrick's person not being important enough for the part of the "Herculean Roman," Antony. In 1778, H. Brooke published Antony and Cleopatra, one-half thereof being derived from Shakspeare, the remaining half being his own. Three new characters are added in this version, viz., two children of Antony and Cleopatra and her brother, Ptolemy. The characters of Cæsar, Octavia, and others are omitted. In 1813, on November 15th, "Antony and Cleopatra," was produced at Covent Garden Theatre. This version is composed of Shakspeare and Dryden and it is attributed to J. P. Kemble, though his name does not appear upon the title-page. In this version, parts of the scenes by Shakspeare are interwoven with those by Dryden, scenes are also transposed from one act to another, and a general commingling of the two authors' words not unfrequently takes place. The incidents are changed at pleasure,



and omissions form the rule and not the exception. The character of the syren queen, "the old serpent of the Nile," is materially injured, for her speeches are so frequently clipt.

Act 1. The alterations in this act are not very numerous nor of much importance. The language does not differ greatly from the original text, though as usual the changes are for the worse.

Act 2 begins with Shakspeare's second scene—the description of Cleopatra on the Cydnus is most injudiciously omitted; then follows the fifth scene of Cleopatra and her attendants; next a scene between Antony and Octavia at Athens, from Shakspeare's third act; then Cleopatra at Alexandria. The first part of this scene is from Shakspeare, but when Antony enters, the conclusion of the act is from Dryden.

Act 3. The sixth scene of Shakspeare furnishes the opening scene of this act; then follows the seventh scene—the battle of Actium is fought in sight of the audience, and the act terminates as in Shakspeare with but slight alterations.

Act 4 is mainly the production of Dryden, none of whose scenes can in any way be compared with those of Shakspeare, nor do they possess the truthfulness of characterisation nor the force of language which marks the work of the elder bard.

Act 5. This act is a mosaic, about equally composed of Shakspeare and Dryden. Ventidius destroys himself, and after Antony has fallen upon his sword, the tragedy is continued from Shakspeare, though the omissions are very numerous, and it concludes with two short scenes partly from Shakspeare, and with a grand funeral procession.

In 1833, on November 21st, another version composed

of Shakspeare and Dryden was produced at Drury Lane Theatre. Mr. Macready was Antony; Miss Phillips, Cleopatra; and Mr. Cooper, Enobarbus. In 1849, this tragedy was produced at the Sadler's Wells Theatre, by Mr. S. Phelps, who enacted the part of Antony, and the text of Shakspeare was scrupulously adhered to. No transpositions of speeches from one character to another, thus destroying the characterisation of the author, was indulged in, but each spake that which Shakspeare himself had written. The tragedy was placed upon the stage with much splendour and magnificence, yet the spectacular effect was made entirely subservient to the illustrating of the poet's lines. No additions of Dryden were inserted, and for the first time since the reign of Charles I., the English playgoer had an opportunity of seeing Antony and Cleopatra acted from the original text. Miss Glyn was the Cleopatra; Mr. H. Marston, Sextus Pompey; and Mr. C. Bennett, Enobarbus. In March, 1855, Antony and Cleopatra was produced at the Standard Theatre with great success. Mr. H. Marston and Miss Glyn personating the title role. In September, 1866, Mr. Charles Calvert arranged this tragedy for representation in four acts, and it was produced at the Manchester Theatre Royal. Mr. Calvert was Antony; Mrs. Calvert, Cleopatra; and Mr. J. Lunt, Enobarbus. In May, 1867, it was produced at the Princess Theatre, and ran for one month. Mr. H. Loraine was Antony; Miss Glyn, Cleopatra. On Saturday, September 21st, 1873, a version of Antony and Cleopatra was produced at Drury Lane Theatre, by Mr. Chatterton. This version was adapted by Mr. Andrew Halliday, who reduced the tragedy to four acts and compressed the thirty-three scenes of the original play into twelve. He also sought to preserve the unities of

time and place as closely as possible, for the first and second acts take place in Rome, while the third and fourth are confined to Egypt. The early part of this version is chiefly devoted to scenic and ballet effects, so much so, that to a large quantity of the painter, upholsterer and ballet-master's art, there is but little of Shakspeare to leaven the mass. The tragedy as written by Shakspeare contains 3014 lines, but this version contains only 1396 Shakspearean lines. Mr. Halliday has not made many alterations in the language of Shakspeare, but he has been guilty of much omission, and what is still worse, the transposing of scenes and also of speeches from one character to another. He has not done this with the characters of Antony and Cleopatra, but with some of the minor characters, to the injury of the play. That a little Shakspeare is better than none at all, is but a poor excuse or apology for an English dramatist, or adaptor, to seize upon one of the grand works of the great dramatist, as a convenient peg to hang a display of dumb show and spectacle, that belongeth more to the world of panorama than it does to the dramatic world. It is but fair to say, that Mr. Halliday is not very often heard in the representation of this adaptation, but he is very frequently seen to the detriment of the action of the tragedy as it was conceived and executed by its original author. However, in these days of realistic sensations and upholstery displays, we must be content with the excised adaptations which the new gods of the theatrical world have given us.

CYMBELINE, 30 *Editions*. This tragedy has undergone frequent alterations,—Mr. Thomas D'Urfey perpetrating one in 1682, his version being produced at the Dorset Garden Theatre, and it was called "The Injured

Princess, or *The Fatal Wager*." The changes in the plot and in the language by D'Urfey are of the most material character, and like most other of the alterations of Shakspeare, they are really vile. Some of the names of the characters are changed; Eugenia being substituted for Imogen; Shatillon, a Frenchman, for Iachimo; Ursaces for Posthumus; the part of Guiderius is given to Arviragus, and the other young prince is called Palladour. Pisanio is converted into an elderly part and made to be the father of Clarina, an attendant of the young princess.

Act 1. Scene 1, is the parting of Ursaces and Eugenia; only a few lines of Shakspeare are spoken. In scene 2, which lies in France and is the scene in which Ursaces and Shatillon lay the wager, the language is mostly Shakspeare's.

Act 2, scene 1. But little of Shakspeare is spoken; in scene 2, which is between Shatillon and the queen, the language is about one-half by Shakspeare. The bed scene of Eugenia, in which Shatillon leaves chest, is not much varied. Cloten enters with the musicians, and Eugenia speaks some Shakspearean lines about the loss of her bracelet.

Act 3, scene 1. Shatillon produces the bracelet, and convinces Ursaces of his wife's infidelity; the language is chiefly from Shakspeare. Scene 2, the cave scene, is partly from Shakspeare. Bellarius enters—then Pisanio enters with Eugenia in man's clothes; though he believes in her guilt, he spares her, and gives her the phial from the queen. Nearly the whole of this scene is by D'Urfey.

Act 4, scene 1. The queen, enraged at the escape of Eugenia, orders Cloten's friend, Iachimo, to punish Clarina for concealing the princess's flight. Scene 2, Eugenia enters from the cave; this is partly from

Shakspeare. Scene 3, Pisanio and Cloten, in the clothes of Ursaces, enter—Iachimo drags in Clarina—Pisanio fights with Iachimo, kills him and is himself wounded—Clarina runs off—Cloten puts out the eyes of Pisanio. The next scene is mainly from Shakspeare, Eugenia being left on the stage as dead; and the act finishes with a new scene by D’Urfey between Bellarius, Arviragus and Palladour.

Act 5. The major portion of this act is by D’Urfey. In the battle Ursaces saves Cymbeline’s life—kills Shatillon, who previous to dying acknowledges Eugenia’s innocence—Ursaces and Eugenia are reconciled, and Cymbeline discovers his sons.

There is just enough left of Shakspeare’s language to prevent this version from being wholly bad, for the additions made by D’Urfey are of the weakest and flimsiest character, not even being applicable to the period. One example will suffice: Ursaces says, that if every woman that forfeits honour should be deprived of life,

“The full-fed city-dame would sin in fear,  
The divine’s daughter slight the amorous cringe  
Of her tall lover; the close salacious *Puritan*  
Forget th’ appointment with her canting brother.”

In 1755, it was altered by Charles Marsh, a second edition of his version being published in 1762. In 1759, it was altered by W. Hawkins, fellow of Pembroke College, and Professor of Poetry in the University of Oxford. In this alteration the author has taken all manner of liberties with Shakspeare, diverting the story, changing the nature of the characters, and so altering the language that he has robbed the tragedy of all its beauties. Hawkins has sought to conform this tragedy to classic rules, for he preserves the unities of time and place, though, to effect this purpose, he altogether omits

the part of Iachimo. In 1761, it was altered by David Garrick, whose alteration was a much better one than that of D'Urfey's, from the simple reason that more of Shakspeare's language was retained. Two other editions of Garrick's version were published,—one in 1762 and one in 1767. In 1778 it was altered by Harry Brooke. In this version Brooke has retained a great many of the original speeches, but he has materially changed the plot. The characters of the young princes, Guiderius and Arviragus, are omitted, Cloten is made a serious part, and the incidents of the tragedy are also much changed. The character of Posthumus Leonatus is much enlarged, though it is not by any means improved. Bellarius when young, had privately married Adelaide, the sister of Cymbeline, who being with child while her husband was on an embassy to the Romans, rather than acknowledge her marriage, which she thinks might prove injurious to her husband, is sentenced to be burnt for her unchastity at the altar of Andate. This fate, she however avoids—Bellarius turns hermit, kills Cloten, assists Cymbeline against the Romans, and ultimately proves to be the father of Leonatus, for he discovers in the priestess of the temple, his wife Adelaide. In 1795, it was altered by Ambrose Eccles. In 1800, it was altered and revised by J. P. Kemble, two other editions of his versions being published,—one in 1810, and one in 1815. In 1876, an expurgated edition of this tragedy, adapted for the purpose of being read aloud, was published. Its editor was Mr. H. Cundell, and it forms a portion of the edition of Shakspeare's works, known as "The Boudoir Shakspeare."

TITUS ANDRONICUS, 8 *Editions*. The first edition of this play is said by Langbaine, who appears to have

seen it, to have been printed in 1594, and it was certainly entered at Stationers' Hall on February 6th in that year, under the title of "A booke, entitled 'A Noble Historie of Titus Andronicus.'" No copy is now known to exist. In 1678, this tragedy was altered by Edward Ravenscroft,\* and produced at the Theatre Royal, under the title of "Titus Andronicus, or the Rape of Lavinia." It was first printed and published in 1687. In this alteration Ravenscroft has been guilty of many omissions, transpositions and additions, the latter being truly bad, for they pervert the meaning, destroy the sense, are wanting in beauty, in fulness of thought, and are of the weak, weakest. Many of these additions are quoted by Steevens, who, in his criticisms thereon, says, "in order that justice and cookery may go hand in hand, Aaron is at once racked and roasted upon the stage." Not content with thus transgressing, Ravenscroft instead of lessening the horrors of the play, has added to them, for he makes Tamora kill her own child, and causes the Moor Aaron thus to remark upon the deed:—

"She has outdone me, even in mine own art,  
Outdone me in murder, killed her own child!  
Give it me—I'll eat it!"

PERICLES, 13 *Editions*. This tragedy when it was originally produced was very successful. This is evidenced by the prologue to "The Hog hath lost his Pearl," produced in 1613 and written by Robert Taylor,—

"And, if it prove so happy as to please,  
We'll say 'tis fortunate, like Pericles." †

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\* Ravenscroft was also author of a comedy called "The English Lawyer," produced at the Theatre Royal, in 1678. This comedy was founded on the Latin play of "Ignoramus," written by Ruggle, of Clare College, Cambridge, and was enacted by the students of Trinity College, in the hall of that Foundation, before King James I., in March 1614.

† Betterton when young was famed for his acting of the part of Pericles. According

In 1738, was produced at Covent Garden Theatre, "Mariana," a play in three acts, by George Lillo. This is an alteration of Shakspeare's play, in which Lillo omits the first three acts, starting with the fourth. He changes Dionyza to her daughter Philoten, and Leonine from a servant into a young lord, who is ultimately poisoned by Philoten, whom he stabs. The play concludes in the Temple of Diana at Ephesus, where Pericles discovers his daughter, Mariana. The additions made by Lillo will not bear comparison with the work of Shakspeare, for they are essentially weak, and the changes which he has effected in the characters and the language have not resulted in any improvement of the original play. In October, 1854, this tragedy, as written by Shakspeare, was produced at the Sadler's Wells Theatre. This is not a great acting play, yet it was very successful. The scenic effect was marked by grace and grandeur, and such points as fell within the actor's part, were seized on and rendered with true artistic power. Mr. Phelps was Pericles, and Miss Heraud, Marina.

KING LEAR, 54 *Editions*. In 1681, "The History of King Lear" was revised, altered and improved by Nahum Tate, and produced at Dorset Garden Theatre: nine editions of this version have been published—one without date, one in 1699, 1712, 1745, 1756, 1759, 1760, 1767 and 1771. In this alteration, Tate,\* in his wisdom and knowledge of Shakspeare, struck out the part of the

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to Downes in his "Roscius Anglicanus," p. 26, he was "highly applauded" for his performance of Pericles.

\*Tate's alteration was condemned by Addison, whose judgment, is, however, impugned by Davies, who observes "that it cannot be implicitly relied on," for "this excellent author has taken the melancholy side of the question, and is, in my opinion, too great an advocate for the poisoned bowl and bloody dagger."—*Dramatic Miscellanies*, vol. ii., p. 263.



faithful fool, converted Edgar and Cordelia into a pair of silly lovers, and changed the termination into one of comedy, by presenting Lear and his daughter alive and merry at the fall of the curtain. In the preface to his edition of the tragedy, Tate thus modestly speaks of his own version :—“ It was my good fortune to light on one expedient, to rectify what was wanting in the regularity and probability of the tale, which was to run through the whole, a love betwixt Edgar and Cordelia, that never changed word with each other in the original. This renders Cordelia’s indifference and her father’s passion in the first scene probable. It likewise gives countenance to Edgar’s disguise, making that a generous design that was before a poor shift to save his life.” The quality of the verse is shown in the vapid common place utterances which occur in the scenes between Edgar and Cordelia. In the first act, when the fair princess is about to be consigned to the duke of “ watery Burgundy,” Edgar exclaims,—

“ Cordelia, royal fair, turn yet once more,  
And ere successful Burgundy receive  
The treasure of thy beauties from the king ;  
Cast back one pitying look on wretched Edgar !

*Cord.* Alas ! what would the wretched Edgar with  
The more unfortunate Cordelia ?  
Who in obedience to her father’s will,  
Flies from her Edgar’s arms to Burgundy.”

[*Exit.*

In 1767, this tragedy was altered and revised by George Colman for Covent Garden Theatre, and a second edition of his version was published in 1771. This alteration by Colman is an improvement upon that of Tate’s, for in the first four acts he has retained more of Shakspeare’s language than Tate did, though in the last act Colman fails not to mangle Shakspeare. Colman leaves out the character of the fool, and makes the conclu-

sion a happy, instead of a tragical one. In 1786, it was altered by David Garrick, who made many omissions of Tate's language and restored more of the original text. The love scenes in Garrick's version are retained, and in the fifth act he follows Tate's version instead of Shakspeare's play. The quarrel scene between Goneril and Regan is omitted by Garrick in his version, though it was preserved in that of Colman's. In 1793, it was revised and altered by Ambrose Eccles. In 1800, Nahum Tate's version was newly altered and revised by J. P. Kemble for Drury Lane Theatre, and in 1808, a second edition of this version was published. When this version was produced, it was called by Kemble, Shakspeare's Tragedy of King Lear, yet this was not the fact, for it was simply Tate's alteration improved, there being no less than five characters in the bill which cannot be found in Lear as written by Shakspeare. Kemble's version is really a mosaic, composed of alterations made by Tate, Garrick and Colman. Tate, however, is the improver that Kemble follows most and whose version he most relies on.

Act 1. This does not commence as Shakspeare wrote it, but as Tate altered it. Throughout the act Kemble follows Tate very closely, restoring some few lines that Garrick had already restored. Oswald receives special instructions to enter and to make his exit, singing *tol de rol, tol de rol, &c.*

Act 2. Kemble still proceeds with Tate, retaining the mentioning of the masque; he then follows Garrick's example in omitting the last speech but one, which Tate had made Lear speak.

Act 3. In this act Kemble accepts some of Tate's worst additions, though none of them are good, the whole being intrinsically bad. When Kent and Lear

are gone into the hovel, Tate makes the bastard, Edmund, enter and speak a soliloquy, and then receive two letters from two servants. This contemptible scene was rejected by Garrick, but restored by Kemble.

Act 4. Kemble begins with the last scene of Tate's third act, omitting the soliloquy which Tate had given to Gloucester. He follows Colman's example and omits Gloucester's fall, and he also omits the essential part of Oswald's dying speech, which Garrick had very properly restored.

Act 5. Kemble does not in this act, materially differ from the three improvers, Tate, Garrick and Colman, though he does differ most materially from Shakspeare. The scene in which Edgar and Edmund fight had been shamefully mutilated by his predecessors, yet he has contrived to make it worse, for he has restored some thirty wretched lines written by Tate, and these lines had been rejected by Garrick and Colman. Kemble's alteration is considerably worse than Garrick's, and it decidedly establishes the fact of his want of power to understand and grapple with the productions of Shakspeare. He may have been a critic among actors, but he never possessed sufficient critical discernment to be more than a poor pretender among critics.

On February 10th, 1823, this tragedy was played at Drury Lane Theatre, the fifth act as originally written by Shakspeare being restored. Elliston, who was then lessee of the theatre, is said to have effected this restoration at the request of several members of the literary world, and it certainly redounds to his credit to have done so. The character of Lear was sustained by Edmund Kean, and Cordelia by Mrs. W. West. This revived version was played several other nights during this season. On January 26, 1824, King Lear was played at

Covent Garden Theatre, and though the tragedy was announced in the bill of the day, as being written by Shakspeare, such was not the fact, the version being that of Tate's, with the part of Aranthe retained. On February 15th, 1827, the same version was played at Drury Lane Theatre. It was also repeated at Covent Garden Theatre for Young's benefit, on May 27th, 1827. In 1828, it was played at the Haymarket Theatre on July 2nd,—Lear, Mr. Gregory; Cordelia, Miss F. H. Kelly; Aranthe, Miss Curtis. In 1829, on March 30th, it was again played at Drury Lane Theatre,—Lear, Mr. Young; Cordelia, Miss Phillips; Aranthe, Miss Nicol. The presentation of the versions of Tate and the other improvers of this great tragedy received a fatal blow when King Lear was produced at the Sadler's Wells Theatre, by Mr. Samuel Phelps; who with that reverent love for the text of the great poet which he always displayed in his Shakspearean revivals, placed this tragedy on the stage as it was originally written. The scenic appointments were thoroughly in keeping with ideal and simple style of the fabulous period in which the story is laid. The order and text of the scenes was faithfully followed and the result fully justified Mr. Phelps' bold adventure. It also demonstrated the fulness of knowledge which Shakspeare possessed of dramatic effect, for the scenes which it had been the custom to omit, because of their want of effect, were received with marked attention and great applause. Their restoration most triumphantly showed how necessary they were to elucidate the story and develop the truth and purpose of the tragedy. Lear, Mr. S. Phelps; Duke of Gloucester, Mr. H. Barrett; Kent, Mr. G. Bennett; Edgar, Mr. H. Marston; Edmund, Mrs. F. Robinson; Fool, Miss T. Bassano; Cordelia, Miss Cooper.

ROMEO AND JULIET, 57 *Editions*. This tragedy was first altered by James Howard, who made it into a tragic-comedy, preserving both Romeo and Juliet alive; so that, when the play was revived by Sir W. Davenant's company, it was played alternately, tragical one day and tragi-comical another, for several times together. In 1680 was produced at the Dorset Garden Theatre, "The History and Fall of Caius Marius," by Thomas Otway. About one-half of this tragedy is taken from Shakspeare, the incidents are somewhat changed, and occasionally alterations and additions are made. In this version Otway makes Lavinia wake in the tomb before young Marius dies, and subsequent adaptors have followed this alteration, which kept the stage for sixty-four years. The changes in the characters, incidents and language are very great. Mercutio's beautiful description of Queen Mab is much marred, and the lines that are substituted throughout the tragedy are sadly deficient in strength, sweetness and characterisation. The tragedy weakly terminates by a speech of Sulpitius, taken partly from one of Mercutio's.

*Sulpi.* "No; 'tis not so deep as a well, nor so wide as a church door; but 'tis deep enough; 'twill serve; I am peppered, I warrant, I warrant, for this world. A pox on madmen hereafter If I get a monument, let this be my epitaph:—

Sulpitius lies here, that troublesome slave  
That sent many honest men to the grave;  
And died like a fool, when he had lived like a knave."

Otway in his prologue admits that he has done Shakspeare wrong, that "he has rifled him of half a play,"—and that—

"Amidst his baser dross, you'll see it shine,  
Most beautiful, amazing, and divine."

Three editions of this alteration were published, one

in 1680, one in 1692, and one in 1703. In 1744, Theophilus Cibber revised and altered this tragedy, and this alteration is a combination of Otway and Shakspeare, for what additions are made by Cibber are mainly derived from Caius Marius. Another feature in this alteration is the breaking up of the rhymes into blank verse, by the substitution of some few words for synonymous ones of a different termination, and the lopping off certain extraneous passages, which Cibber, in his great wisdom and knowledge of the poet's works, thought were trivial, prolix, or unnecessary to the general purport of the plot. This alteration was not printed till the year 1748. In 1746, it was altered and revised by Thomas Sheridan, and produced at the Dublin Theatre, where it ran nine nights to very full houses. Among other alterations made by Sheridan, was the transferring of Mercutio's great speech relative to Queen Mab to the part of Romeo. In 1749, it was altered by David Garrick, and produced on November 29th, at Drury Lane Theatre. In this version a grand funeral procession was introduced by Garrick, the songs and choruses making up the first scene of act 5. Garrick in his advertisement to the first printed edition, expressly states that "the chief design of the alterations" of this tragedy, "was to clear the original as much as possible from the jingle and quibble which were always the objections to reviving it." This he has done so well, that instead of improving upon the original text, he most completely demonstrates how little he understood the greatness of the poet he sought to improve, and how weak, futile and spiritless are his additions. In scene 5, act 5, he has been most busy with his additions and alterations, so that when the scene was presented, it was a mixture compounded of Shakspeare, Otway and

Garrick. Juliet is in the tomb and she awakes, exclaiming:—

*Ful.* “Where am I? defend me!

*Rom.* She speaks, she lives: and we shall still be bless'd.

My kind propitious stars o'erpay me now  
For all my sorrows past—rise, rise, my Juliet,  
And from this cave of death, this house of horror,  
Quick let me snatch thee to thy Romeo's arms,  
There breathe a vital spirit in thy lips,  
And call thee back to life and love. *[takes her hand.*

*Ful.* Bless me! how cold it is! who's there?

*Rom.* Thy husband,  
'Tis thy Romeo, Juliet; rais'd from despair  
To joys unutt'rab!e! quit, quit this place,  
And let us fly together. *[brings her from tomb.*

*Ful.* Why do you force me so—I'll ne'er consent—  
My strength may fail me, but my will's unmov'd—  
I'll not wed Paris,—Romeo is my husband.”

*Ful.* “Oh, let me hear some voice  
Besides my own in this drear vault of death.

*Rom.* She is my wife—our hearts are twin'd together—  
Capulet forbear—Paris loose your hold—  
Pull not my heart-strings thus—they crack—they break.  
Oh, Juliet! Juliet! *[dies.*

On the entrance of the friar, Juliet becomes vehement, says, that “Romeo is here still, and I will hold fast; they shall not tear him from me;” threatens to stab herself if the friar should go nearer to her, and ultimately effects her purpose. Six other editions of this version were printed. It was again altered and published as “Capulet and Montague; or The Tragical Loves of Romeo and Juliet;” but the author's name is not known, nor was the edition dated. In 1811, Garrick's version was revised by J. P. Kemble, and a second edition was published in 1814. On Thursday, November 3rd, 1859, a burlesque upon this tragedy was produced at the Strand Theatre. It was written by Mr. Andrew Halliday, and a second edition was published in 1872.

HAMLET,\* 78 *Editions*. In 1771, this tragedy was altered by David Garrick for Drury Lane Theatre. Garrick's version, however, was never printed, although it kept the stage nine years. This tragedy had been hitherto untouched by English adaptors and improvers, and this literary shame was left to be accomplished by the same Garrick who perpetrated the ridiculous farce of the Shakspeare Jubilee at Stratford-upon-Avon in the year 1769. In this version the acts were divided differently, for Garrick thought the first act too long, and that it had a tendency to drag in its representation, so he divided it into two, ending the first act with Hamlet's determination to watch with Horatio and Marcellus. He also materially changed the language and situations of some of the other scenes, and those in which the King and Laertes plot to destroy Hamlet were entirely altered, and Laertes was made a much more pleasing and interesting character. The voyage to England and the execution of Rosencrantz and Guildenstern are omitted. The slowness with which the action advances, determined Garrick, in his treatment of this tragedy, and he declared that he would not quit the stage until he had "rescued this noble play from the rubbish of the fifth act." To accomplish this, the two gravediggers and Osric were entirely struck out, and the account of Ophelia's death omitted. The Queen, instead of being poisoned on the stage, was led from her seat and described to be in a state of insanity, in consequence of her strong sense of guilt. Hamlet and the King fight a duel, in which the King is killed, and

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\*During the time of the suppression of the theatres by the Puritans, "The Grave-makers, out of Hamlet," was one of the drolls then produced. It was first printed in Kirkman's "The Wits," in 1672, and it is the only one taken from Shakspeare in the collection.



Hamlet and Laertes die of wounds mutually inflicted. In 1780, Hamlet, as written by Shakspeare, was played at the Drury Lane Theatre on April 21st, for Bannister's (junr.) benefit. Hamlet: Bannister, junr. After this night, Garrick's version of this tragedy was played no more. Wilkinson published an alteration of this tragedy in his *Wandering Patentee*. In this version the acts are divided in a similar manner to Garrick's, but he alters the termination. The King fights with Hamlet and is killed, the Queen rushes out shrieking, and Laertes kills Hamlet. Speeches from other plays are also introduced in this version, in particular, the fine scene of Cardinal Beaufort's death, the King speaking the words which belong to the Cardinal. In 1796, J. P. Kemble altered and revised this tragedy, three other editions of this version being published,—one in 1800, one in 1804, and one in 1815. In 1813, a travestie of this tragedy was produced at Covent Garden Theatre, on June 17th. It was written by Mr. John Poole, and the characters were sustained as follows:—Hamlet, Matthews; the King, Blanchard; Laertes, Simmons; Horatio, Hamerton; the Ghost, Taylor; the Queen, Mrs. Liston; and Ophelia, Mr. Liston. Six editions of this travestie have been published,—one in 1810, 1811, 1812, 1813, 1814 and in 1817. At the Bath Theatre, on February 1st, 1827, a most ridiculous innovation was perpetrated by the manager. Macready was playing Hamlet, and in the third act, a kind of opera box was exhibited between the wings to the audience, with a stool before it; and while Hamlet was speaking his soliloquy, Miss Taylor, as Ophelia, knelt with her back to the prince, her arms leaning on the side of the box, as if she was leaning on the side of a pew in a church. This arrangement was received with smiles and derisive laughter. In 1864, an edition of this tragedy was published in the Welsh

language, under the title of "Tywysog Denmark." In 1867, a second travestie was published, under the title of "A Slice of Hamlet," by the author of "The Duck's Motto." An edition of this tragedy, reduced to three acts, was published in or about the year 1870. In this version the first scene of the first act is omitted, so also is the first scene of the second act, and part of the second scene. In the third act, many cuts are made by the editor, Mr. Walter Gay, who, possessing a strong desire for shortening the tragedy, judges he will, by such means, confer a favour on "audiences and actors." Many other scenes are cut out, and these, to use Mr. Gay's own words, "are of no material importance to the play. The gravedigger's scene seems to have been written for the purpose of introducing some fun—also to burlesque two lawyers of Shakspeare's time—to bury Ophelia—to get up a quarrel between Laertes and Hamlet, and to allow some very fine remarks upon Yorick, who is not otherwise connected with the plot. The burial of Ophelia is uncalled for, as would be the burial of Polonius and others who die in the play. There is nothing so interesting in the *quarrel* that the audience need see it. A slight allusion to it is sufficient, consequently that scene can well be omitted." On Saturday, January 25th, 1879, Poole's travestie of this tragedy was revived at the Strand Theatre.

OTHELLO,\* 52 Editions. In 1670, this tragedy underwent revision at the hands of John Dryden, of whose version no less than seven other editions were published, one in 1674, 1681, 1687, 1695,† 1697, 1701 and 1705.

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\* The opinion held by Pepy's of Shakspeare's Othello was not a very high one, for he thus wrote, August 20th, 1666:—"To Deptford by water, reading 'Othello, Moor of Venice,' which I ever heretofore esteemed a mighty good play, but having so lately read 'The Adventures of Five Houres,' it seems a mean thing."—*Diary*, vol. III., p. 11.

† How Shakspeare was understood at the latter part of the 17th century, and the

An edition of another alteration was published without date, under the title of "Jealousy exemplified in the awful tragical and bloody History of the Lives and untimely deaths of Othello and Desdemona." In 1804, J. P. Kemble altered and adapted this tragedy for Drury Lane Theatre, two other editions of this version being published,—one in 1808, and one in 1814. In March, 1834, a travestie of this tragedy, written by Maurice G. Dowling, was produced at the Liver Theatre, Liverpool, and was acted for fifty nights. This travestie was afterwards produced at the Strand Theatre, London, on May 16th, 1836, and met with great success. Several editions of this travestie were published by Duncombe and Lacy. A previous travestie of this tragedy, written by Colloy Molloy Westmacott, had been produced at the Adelphi Theatre in 1834, and was condemned. In 1861, Mr. C. Fechter, altered and adapted "Othello" for representation at the Princess Theatre, and in several of the scenes of his adaptation he has left out the sense, and not unfrequently the poetry, of Shakspeare.

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estimation he was held in by some of the great critics of that time, is best evidenced by a reference to "A Short View of Tragedy," published in 1693, and written by one Thomas Rymer, of Gray's Inn. Speaking of Othello, he says, "never was any play fraught like this with improbabilities" (p. 92). "The foundation of the play must be concluded to be monstrous, and the constitution all over, to be—

"Most rank,  
Foul disproportion, thoughts unnatural,"

which instead of moving pity, or any passion tragical and reasonable, can produce nothing but horror and aversion" (p. 14). "In the neighing of a horse, or the *growling* of a mastiff, there is a meaning, there is as lively expression, and, may I say, more humanity than many times in the tragical flights of Shakespear" (p. 96). "Instead of representing men and manners, turning all morality, good sense and humanity into mockery and derision" (p. 112). "There is in this play some burlesk, some humour and ramble of comical wit, some show and some mimicry to divert the spectators; but the tragical part is, plainly, none other than a bloody farce, without salt or savour" (p. 144). Of Julius Caesar, he says—"Cæsar and Brutus were above his conversation." "The truth is, the author's head was full of villainous, unnatural images, and history has only furnished with great names" (p. 148). Of the scene with Brutus and Cassius he thus expresses his opinion—"they are made to play a prize, a tryall of skill in huffing and swaggering, like two drunken Hectors, for a twopenny reckoning" (p. 155). "Shakespear's genius lay for comedy and humour; in tragedy he appears quite out of his element; his brainse ar turn'd, he raves and rambles, without any coherence, any spark of reason, or any rule to controul him, or set bounds to his phrenzy" (p. 156).

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